

Student Name _____

Teacher Name _____

School _____

System _____



ENGLISH III ITEM SAMPLER

Tennessee End of Course Assessment English III

Logic *Communication* *Media* *Writing*
Language *Informational Text*
Research *Literature*



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Introduction to English III

Content of tests

The testing program titled the *Tennessee End of Course Assessment* was established to meet the Tennessee mandate for end of course assessments in Tennessee secondary schools. These tests measure the Tennessee Performance Indicators. Subject areas covered by the testing program include Mathematics, Language Arts, History, and Science.

Test development

For the *Tennessee End of Course Assessment*, a staff of writers — composed of both teachers and professional test developers experienced in each of the content areas — researched and wrote the items. Professional editors and content specialists carefully reviewed all items and test directions for content and accuracy. To provide a large pool of items for final test selection, the test developers created approximately twice as many items as were needed in the final editions of the tests.

After tryout tests were administered, student responses were analyzed. Professional content editors and researchers carefully reviewed items, their data, and test directions for content, suitability, and accuracy before including particular items and test directions in operational tests.

Test administration

Tennessee End of Course Assessments are given to students as they near the end of courses that are included in the program. Tests may be given midyear for block schedules or near the end of the school year.

This test contains 65 multiple-choice questions.

Students will have ample time to read and answer each of the questions. The English III test has been designed to be administered in one session and is not timed.

Tips for Taking the Test

Preparing for the test

- Review this Tennessee End of Course Item Sampler for English III carefully and thoroughly.
- Acquire a Tennessee End of Course Practice Test for English III, and take the test several times.
- Become familiar with the correct way to mark answers on the answer sheet. There is a sample answer sheet in the Practice Test.

Before the test

- Get a good night's sleep. To do your best, you need to be rested.

During the test

- Relax. It is normal to be somewhat nervous before the test. Try to relax and not worry.
- Listen. Listen to and read the test directions carefully. Ask for an explanation of the directions if you do not understand them.
- Plan your time. Do not spend too much time on any one question. If a question seems to take too long, skip it and return to it later. Answer all questions you are sure of first.
- Think. If you are not sure how to answer a question, read it again and try your best to answer the question. Rule out answer choices that you know are incorrect and choose from those that remain.

Directions for Using the Item Sampler

This Item Sampler for English III provides specific information to students and teachers. It contains examples of different item types for each Performance Indicator that may be tested in any given end of course test administration. Performance Indicators have been grouped under Reporting Categories. These Reporting Categories will be used to report information regarding performance on the end of course tests to students, teachers, schools, and systems.

The items in this Item Sampler will not be found in the end of course tests. The number of items in this Item Sampler does not reflect the emphasis of content on the test. In order to identify the emphasis of content, the End of Course Assessment Practice Test for English III should be used. The Practice Test gives a better representation of content emphasis across Reporting Categories and Performance Indicators.

An Answer Key is located on Page 74. Use it to check your answers. Review items that you get wrong.

Directions

The passage is a rough draft. It may contain errors. Read the passage and answer questions 1 through 9.

Garden of Hope

- 1 The best novels use plot to influence character growth. In Cecilia Rossi’s *Garden of Hope*, one summer transforms the young protagonist from a self-absorbed girl into an active member of her family’s business. In addition, Rossi uses significant aspects of the plot, such as flowers and landscaping, to symbolize the change in the protagonist. By using this combination of literary devices and character development, the author creates a realistic, touching story that teens will find compelling.
- 2 *Garden of Hope* is a contemporary novel set in Banksville, New York. The Orofino family has owned Vista Landscaping and Gardening in Banksville for the past twenty-one years. Hope Orofino, the seventeen-year-old protagonist, is completely uninterested in her parents’ company. She spends virtually no time at the gardening store and has not been out on a landscaping job with her parents since she was a little girl; however, in June 2009, everything changes. A longtime employee quits unexpectedly forcing Hope’s parents to ask for her assistance over the summer, which is Vista’s busiest time of year. Hope’s parents cannot be shorthanded. As Hope puts it, “Mom and Dad asked nicely, but it’s not as if there was any choice in the matter, was there?” This situation is supposedly only short term, and her parents assure her that they wouldn’t ask for her help if she wasn’t such a dependable daughter. Hope knows her help is necessary, though she is understandably sad that her summer plans have just vanished before her eyes.
- 3 At first, when she is not busy feeling sorry for herself, she is tasked with the simplest of duties, selling packets of seeds, which is perfectly fine with Hope, because she does not want to participate in any heavy-duty landscaping jobs. As the first few weeks go by, though, the other employees begin to notice Hope developing a natural way with the customers. She is courteous, respectful, and helpful. She also learns very quickly — even faster than anyone had anticipated. Hope becomes extremely knowledgeable about plants, fertilizer, and various flowers, and she is soon recommending some to Vista’s customers. Her parents are not only surprised that she has learned so much in such a short amount of time, but they are also dumbfounded that she is able to advise even their most challenging clients. “If you’re that brilliant,” her mother says, “maybe I need to start taking you out on jobs. Consider yourself promoted!”
- 4 Reluctantly, Hope accompanies her mother on a landscaping project at a local elementary school, where a torn-up patch of land will be transformed into an area the students can use at lunchtime and recess. Over the course of the project, she notices the deep camaraderie among the workers. Hope loathes the idea of getting filthy in the dirt, yet toils alongside her mother and the crew because the reputation of the company and her family’s livelihood are at stake. She also feels the appreciation of the principal and staff of the school. Witnessing the disheveled ground become something beautiful, Hope finally begins to comprehend the value of what she is doing. In fact, when her father

announces that he has found a new employee to replace her, Hope decides to continue with the elementary school project for the duration of the summer.

- 5 *Garden of Hope* is a remarkable and sweet novel about personal growth toward adulthood. Rossi uses each of Hope's experiences to allow her to develop as a person, making Hope into a truly three-dimensional character. The character of Hope may remind the reader of Rebecca in *Summer to Swim*, a novel of a young girl's experiences as a lifeguard. Using the landscaping company as the setting of the story is particularly effective because the growth of the flowers and the landscaping of the grounds of the school symbolize Hope's transformation. Watching Hope graduate from "the seed girl" to an integral member of Vista's crew, as well as seeing this transformation play out in her relationship with the other employees, is interesting. By narrating the story through first-person point of view, Rossi lets the reader get very close to Hope's shifting emotions, so it is clear how the character can change so dramatically in just two short months. The author does a superb job of portraying a teen moving toward adulthood, a transformation that can be appreciated by readers of any age.

TEE31P001

Reporting Category: Language
Numbers 1 and 2

Performance Indicator: Identify pronoun antecedents in complex sentence constructions and correct ambiguous references.

1 Read this sentence from Paragraph 3.

At first, when she is not busy feeling sorry for herself, she is tasked with the simplest of duties, selling packets of seeds, which is perfectly fine with Hope, because she does not want to participate in any heavy-duty landscaping jobs.

To what does the underlined pronoun in the sentence refer?

- A** she is not busy feeling sorry for herself
- B** she is tasked with the simplest of duties
- C** packets of seeds
- D** landscaping jobs

TEE310997

Performance Indicator: Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity.

2 Read this sentence from Paragraph 2.

This situation is supposedly only short term, and her parents assure her that they wouldn't ask for her help if she wasn't such a dependable daughter.

Which revision of the sentence correctly uses the subjunctive mood?

- F** This situation is supposedly only short term, and her parents assured her that they wouldn't ask for her help if she wasn't such a dependable daughter.
- G** This situation is supposedly only short term, and her parents assure her that they wouldn't ask for her help if she weren't such a dependable daughter.
- H** This situation is supposedly only short term, and her parents assure her that they won't ask for her help if she isn't such a dependable daughter.
- J** This situation was supposedly only short term, and her parents assure her that they wouldn't ask for her help if she wouldn't be such a dependable daughter.

TEE310998

Reporting Category:
Number 3

Communication and Media

Performance Indicator: Distinguish between a critique and a summary.

3 Which sentence from the passage is representative of a critique, rather than a summary?

- A** By using this combination of literary devices and character development, the author creates a realistic, touching story that teens will find compelling.
- B** *Garden of Hope* is a contemporary novel set in Banksville, New York.
- C** The Orofino family has owned Vista Landscaping and Gardening in Banksville for the past twenty-one years.
- D** Hope Orofino, the seventeen-year-old protagonist, is completely uninterested in her parents' company.

TEE310999

Reporting Category: Writing and Research
Numbers 4 through 9

Performance Indicator: Proofread a passage for correct punctuation, mechanics, and usage.

4 Which sentence from the passage contains an error in punctuation, mechanics, or usage?

- F** In Cecilia Rossi's *Garden of Hope*, one summer transforms the young protagonist from a self-absorbed girl into an active member of her family's business.
- G** She spends virtually no time at the gardening store and has not been out on a landscaping job with her parents since she was a little girl; however, in June 2009, everything changes.
- H** A longtime employee quits unexpectedly forcing Hope's parents to ask for her assistance over the summer, which is Vista's busiest time of year.
- J** As the first few weeks go by, though, the other employees begin to notice Hope developing a natural way with the customers.

TEE311000

Performance Indicator: Choose the most effective order of sentences in a paragraph.

5 Read these sentences from Paragraph 4.

(1) Reluctantly, Hope accompanies her mother on a landscaping project at a local elementary school, where a torn-up patch of land will be transformed into an area the students can use at lunchtime and recess. (2) Over the course of the project, she notices the deep camaraderie among the workers. (3) Hope loathes the idea of getting filthy in the dirt, yet toils alongside her mother and the crew because the reputation of the company and her family's livelihood are at stake. (4) She also feels the appreciation of the principal and staff of the school.

Choose the correct order for the sentences.

- A** 2, 1, 4, 3
- B** 2, 4, 3, 1
- C** 4, 2, 1, 3
- D** 1, 3, 2, 4

TEE311001

Performance Indicator: Select the most vivid and compelling word to strengthen a description.

6 Read this sentence from Paragraph 5.

Garden of Hope is a remarkable and sweet novel about personal growth toward adulthood.

Select the most vivid choice to replace the underlined word.

- F** nice
- G** cute
- H** tender
- J** agreeable

TEE311002

Performance Indicator: Select the most precise word from a given list of synonyms.

7 Read this sentence from Paragraph 2.

Hope knows her help is necessary, though she is understandably sad that her summer plans have just vanished before her eyes.

What is the most precise synonym for the underlined word as it is used in the sentence?

- A** pitiful
- B** disappointed
- C** sorry
- D** tragic

TEE311003

Performance Indicator: Evaluate the relevance of supporting sentences by deleting an irrelevant sentence in a passage.

8 Which sentence from Paragraph 5 is irrelevant to the passage and should be deleted?

- F** Rossi uses each of Hope’s experiences to allow her to develop as a person, making Hope into a truly three-dimensional character.
- G** The character of Hope may remind the reader of Rebecca in *Summer to Swim*, a novel of a young girl’s experiences as a lifeguard.
- H** Using the landscaping company as the setting of the story is particularly effective because the growth of the flowers and the landscaping of the grounds of the school symbolize Hope’s transformation.
- J** Watching Hope graduate from “the seed girl” to an integral member of Vista’s crew, as well as seeing this transformation play out in her relationship with the other employees, is interesting.

TEE311004

Performance Indicator: Determine the writer’s purpose in a writing sample.

9 The author most likely wrote this passage to

- A** review a book about a girl.
- B** inform about landscaping work.
- C** persuade readers to study plot and character.
- D** entertain readers with a story of transformation.

TEE311005

Directions

The passage is a rough draft. It may contain errors. Read the passage and answer questions 10 through 19.

**The Institute for Propaganda Analysis:
Pioneers in Promoting Critical Thought**

- 1 To investigate the merits of ideas, to reflect, and then to come to a conclusion requires time, effort, and objectivity. This consideration, though, is why many people accept ideas without careful analysis. They fall prey to propagandists. This situation is of great concern in a democracy with principles such as political, economic, societal, and religious freedom. Such a political system has always relied upon its citizens to be independent and informed thinkers as they confront all types of propaganda.
- 2 A few like-minded people decided that, to protect American democracy and, thus, to resist propaganda, United States citizens needed assistance to learn to think critically. The concerned were Edward A. Filene, business professional and philanthropist; Kirtley F. Mather, geology professor at Harvard University; and Clyde R. Miller, faculty member of Columbia Teachers College. In 1937, they joined with other scholars and journalists in forming a pioneering organization, the Institute for Propaganda Analysis. This organization was dedicated to teaching the public to recognize and to analyze propaganda. A series of Institute bulletins identified some basic propaganda techniques to show how the propagandist exploits people — through emotions, through ambiguities of language, and through tricky techniques that lead to unclear thinking. The Institute’s analyses of propaganda techniques have been used to educate people by helping them recognize political and advertising propaganda.
- 3 The emotional side of human nature can make people vulnerable to propagandists. Once stirred, emotions can be difficult to control, challenging to predict, and can be an obstacle to clear thinking. Fear is such an emotion, and a skilled propagandist above all, knows how to activate fear. To be effective, though, this type of propaganda must direct its audience, which needs to feel capable of resolving the problem, to an action that will supposedly change the situation. For example, to sell a homeowner’s insurance policy to television viewers, an insurance company may include photographs of destroyed homes to suggest that if homeowners do not purchase the policy, then such a fate may befall them. The solution is within the viewers’ grasp: they have only to purchase the policy. The strategy used here stimulates viewers’ emotions instead of encouraging them to examine the merits of this particular insurance policy and to choose it above another.
- 4 Propagandists also use language to their advantage. Some words, although very powerful for the ideas they represent, are nevertheless unclear. That is, their abstract nature lends itself to different interpretations. *Civilization*, *democracy*, *patriotism*, and *science* are just a few of these potent words. Their use by propagandists does not mean a fault exists in the word or even in the idea, but, rather, these words can be used by anyone for any purpose. A manufacturer of a snack food may use the word “healthful” to suggest the product has been tested and proven beneficial. To avoid being fooled by propaganda, people have to ask themselves specifically how the word relates to the product or the idea being sold.

- 5 Another emotion well known by propagandists is the human desire to be part of a group and to find common ground with others. Advertisers have found numerous ways to say, “Everyone else is buying the product, so why don’t you?” This strategy encourages people to see themselves as members of a group and then convinces them that other group members are buying a certain product. A politician who wishes to secure support of a cause knows it is effective to find common ground with people in order to build trust and influence. He or she may be seen wearing casual clothes, eating at an inexpensive restaurant, or even emphasizing a certain regional dialect. These things are done to demonstrate trustworthiness through affiliation with so-called “ordinary” people. The propagandists using these methods are discouraging critical thought by distracting people from examining the pros and cons of both the product and the cause. Their goal is to secure support by exploiting the human need to be part of a group and to trust others.
- 6 Particular words or symbols are certain to arouse emotion. When propagandists want an audience to reject a person, a political candidate for example, they associate that person with a negative symbol or name. A propagandist may, to elicit emotions of repulsion, call a senator “cowardly” for not supporting a controversial cause. The senator’s propagandist, in turn, would counter by associating the politician with a positive word, such as “cautious.” The goal is to portray the senator as a thoughtful lawmaker who is simply scrutinizing the issue at hand before acting. The point here is the audience must understand the issue and the senator’s position. The audience should not be swayed by one-word labels that may bring certain values to mind but cannot convey the complexities of the issue. Similarly, another way to influence an audience to emotionally reject a political candidate would be to attack the candidate’s personal life or history. The audience is then distracted from considering the qualifications of the candidate for public office.
- 7 Principally, the founders of the Institute for Propaganda Analysis wanted Americans to recognize when they were being manipulated by propagandists. They wanted Americans to use reason to analyze persuasive messages and to come to their own conclusions. That objective involved teaching people how to think clearly.
- 8 A person who knows how to think, members of the Institute reasoned, is not so easily fooled. Such a person would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion. A propagandist may associate a respected symbol, such as the American flag, with the program he or she wants the public to accept. This tactic links the prestige of the flag with the program to make it not only acceptable but also desirable. In fact, if the program were examined point by point, disregarding the symbol of the flag, then it might very well be rejected. Prestige and authority may also be transferred from a person who is represented as an authority on a given subject. An athlete may be promoting a breakfast cereal in a television commercial, but is the athlete truly qualified as an expert on the subject of nutritious cereals? That is the type of question the Institute wanted people to ask before buying a product, voting, or supporting an idea or cause.

- 9 As an organization, the Institute for Propaganda Analysis did not last long, but the influence of the ideas it promoted can still be felt. Today, scholars and analysts continue to warn the public about propaganda and to encourage critical thinking. Currently, analysis of propaganda and instruction in critical thinking are based on the original bulletins produced by the pioneering Institute for Propaganda Analysis. During the Information Age, U.S. citizens are inundated with hundreds of persuasive messages a day in print media, in movies, on television, over the radio and the Internet, and even by way of some cell phones. Because of this volume of information, there is more need than ever to recognize when a propagandist is trying to wield influence by discouraging rational thought.

TEE31P054

Reporting Category: Language
Numbers 10 through 13

Performance Indicator: Use phrases and clauses in a variety of ways to create sophisticated complex sentences.

10 Read these sentences from Paragraph 8.

A person who knows how to think, members of the Institute reasoned, is not so easily fooled. Such a person would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion.

What is the best way to combine the sentences?

- F** A person who knows how to think, members of the Institute reasoned, is not so easily fooled and he or she would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion.
- G** A person who knows how to think, members of the Institute reasoned, who is not so easily fooled, who would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion.
- H** A person who knows how to think: members of the Institute reasoned that the person is not so easily fooled and would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion.
- J** A person who knows how to think, members of the Institute reasoned, is not so easily fooled; that person would recognize when a politician or any other kind of leader “borrowed” respect, authority, or prestige for the purpose of persuasion.

TEE310746

Go On ►

Performance Indicator: Use previously learned techniques such as recognizing cognates, root words, affixes, foreign phrases, and textual context to identify unfamiliar words, including those specific to a particular content area.

11 Read this sentence from Paragraph 9.

During the Information Age, U.S. citizens are inundated with hundreds of persuasive messages a day in print media, in movies, on television, over the radio and the Internet, and even by way of some cell phones.

What is the meaning of inundated as it is used in the sentence?

- A** preoccupied with the length and detail of persuasive messages
- B** overwhelmed with the quantity of persuasive messages
- C** influenced by the tactics of persuasive messages
- D** bothered by the content of persuasive messages

TEE310747

Performance Indicator: Choose correctly or incorrectly spelled words.

12 Read this question from Paragraph 8.

An athlete may be promoting a breakfast cereal in a television commercial, but is the athlete truly qualified as an expert on the subject of nutritious cereals?

What is the correct way to spell the underlined word?

- F** nuitritious
- G** nutritouis
- H** nuitritiuos
- J** nutritious

TEE310748

Performance Indicator: Proofread for errors in capitalization and punctuation.

13 Which sentence from the passage has an error in capitalization or punctuation?

- A** In 1937, they joined with other scholars and journalists in forming a pioneering organization, the Institute for Propaganda Analysis.
- B** Fear is such an emotion, and a skilled propagandist above all, knows how to activate fear.
- C** He or she may be seen wearing casual clothes, eating at an inexpensive restaurant, or even emphasizing a certain regional dialect.
- D** A propagandist may associate a respected symbol, such as the American flag, with the program he or she wants the public to accept.

TEE310749

Reporting Category: Writing and Research
Numbers 14 through 19

Performance Indicator: Use a variety of strategies to combine a simple set of sentences into a longer, more complex sentence.

14 Read this excerpt from Paragraph 4.

Some words, although very powerful for the ideas they represent, are nevertheless unclear. That is, their abstract nature lends itself to different interpretations. *Civilization, democracy, patriotism, and science* are just a few of these potent words.

Which statement best combines the sentences in the excerpt above?

- F** *Civilization, democracy, patriotism, and science* are just a few of the potent words that are very powerful nevertheless unclear, that is because the abstract ideas they represent can lead to multiple interpretations.
- G** Although very powerful for the ideas they represent, some potent words, such as *civilization, democracy, patriotism, and science*, are nevertheless unclear; that is, their abstract nature lends itself to different interpretations.
- H** Nevertheless unclear, some words are very powerful for the ideas they represent; that is, their abstract nature lends itself to different interpretations: to name just a few of these potent words, *civilization, democracy, patriotism, and science*.
- J** Some words are nevertheless unclear and very powerful for the ideas they represent because their abstract nature lends itself to different interpretations; *civilization, democracy, patriotism, and science* are just a few of these potent words.

TEE310750

Performance Indicator: Revise to correct a nonparallel construction.

15 Which sentence from the passage should be revised for parallel construction?

- A** This organization was dedicated to teaching the public to recognize and to analyze propaganda.
- B** A series of Institute bulletins identified some basic propaganda techniques to show how the propagandist exploits people — through emotions, through ambiguities of language, and through tricky techniques that lead to unclear thinking.
- C** Once stirred, emotions can be difficult to control, challenging to predict, and can be an obstacle to clear thinking.
- D** The strategy used here stimulates viewers' emotions instead of encouraging them to examine the merits of this particular insurance policy and to choose it above another.

TEE310751

Performance Indicator: Select the thesis statement in a writing sample or passage.

16 Which sentence from the passage is the thesis statement?

- F** To investigate the merits of ideas, to reflect, and then to come to a conclusion requires time, effort, and objectivity.
- G** This situation is of great concern in a democracy with principles such as political, economic, societal, and religious freedom.
- H** The Institute's analyses of propaganda techniques have been used to educate people by helping them recognize political and advertising propaganda.
- J** To be effective, though, this type of propaganda must direct its audience, which needs to feel capable of resolving the problem, to an action that will supposedly change the situation.

TEE310752

Performance Indicator: Choose the transitional device that appropriately connects sentences or paragraphs within a writing sample.

17 Read these sentences from Paragraph 5.

This strategy encourages people to see themselves as members of a group and then convinces them that other group members are buying a certain product. A politician who wishes to secure support of a cause knows it is effective to find common ground with people in order to build trust and influence.

Which transition best connects the sentences?

- A** Specifically,
- B** In addition,
- C** Likewise,
- D** In conclusion,

TEE310753

Performance Indicator: Rearrange the order of supporting paragraphs within a writing sample given a specified organizational pattern (e.g., comparison-contrast, chronological).

18 The passage is meant to be organized in a topic-illustration pattern. Choose the best sequence for Paragraphs 4 through 6 so all paragraphs follow the pattern.

- F** 5, 4, 6
- G** 6, 4, 5
- H** 4, 6, 5
- J** 5, 6, 4

TEE310754

Performance Indicator: Identify information that must be cited or attributed within a writing sample.

19 Which sentence from the passage must contain a citation of a source in the final draft of the research paper?

- A** Such a political system has always relied upon its citizens to be independent and informed thinkers as they confront all types of propaganda.
- B** A few like-minded people decided that, to protect American democracy and, thus, to resist propaganda, United States citizens needed assistance to learn to think critically.
- C** In fact, if the program were examined point by point, disregarding the symbol of the flag, then it might very well be rejected.
- D** Currently, analysis of propaganda and instruction in critical thinking are based on the original bulletins produced by the pioneering Institute for Propaganda Analysis.

TEE310755

Directions

Read the speech and answer questions 20 through 26.

Remarks by Barbara Jordan*Upon receiving the Sylvanus Thayer Award*

The Sylvanus Thayer Award was established in honor of Sylvanus Thayer, the early superintendent of the United States Military Academy at West Point. The award is given to exemplary citizens whose service and accomplishments promote the interest of humanity and epitomize the motto of the academy, “DUTY, HONOR, COUNTRY.” This speech was given by Barbara Jordan, an attorney and Texas congresswoman who was presented the Sylvanus Thayer Award on October 5, 1995.

1 To be chosen to receive the Sylvanus Thayer Award is a personal tribute of high and unmatched quality. This single event places me among a group of distinguished Americans you believe best embodies the core principles of West Point. Duty. Honor. Country. My unequivocal delight is enhanced by your presence. Your decision to attend this institution was not a trivial one. You had to discard unnecessary irrelevancies and distracting engagements and commit yourselves to a path designed to add distinction to your country.

2 I believe I am looking at an audience that includes future Thayer Award winners. By your desire to come to this place, by your admittance through a rigorous screening process, and by your work while here, you have already shown that you are the resource from which leaders will emerge.

3 I know it must be difficult being a cadet. And I know as you sit here, with part of your attention focused on me and another part focused on the obligations of your cadet life, you are perhaps thinking that I am guilty of great understatement. Of course it is difficult being a cadet!

4 I know through conversations with some of your predecessors and through anecdotes that filter through the press and other media — some true, some perhaps exaggerated — that yours is an education unlike any other. Demands are placed on you that cause shudders in most of your peers around the nation. It is difficult, as you try to live up to your own standards and those of the school, to consider the very important philosophical context of a West Point education.

5 But it is important to take the time to examine your purpose and to understand that you are not here simply to get a degree. You could have done that anywhere. You are not here just to go through the motions and endure these West Point rites of passage.



Courtesy of Library of Congress #LC-USZ62-88189

Barbara Jordan 1936–1996

6 Duty. Honor. Country. What a marvelous resonance those words have. Indeed, hallowed words, as Douglas MacArthur called them in 1962. It is not just the sound of their syllables placed together that gives them resonance. It is their historical context. It is the assumptions that undergird¹ those three words.

7 Duty. Honor. Country. A host of tested and proven values are cast together in those six syllables.

8 Can you do what is necessary through your service to your country to give those words a meaning that will not only suffice, but challenge and lead others in the 21st century?

9 You must understand those words in order to allow your life to fulfill their meaning in-depth and to expand that meaning through the service rendered.

10 A biographer of the Duke of Marlborough, writing in 1894, said that “in England, the noble, selfless word ‘duty’ has long been the motto of her famous warrior sons.”

11 A noble, selfless word. We should understand duty in the context of a noble, selfless word rather than as simply something that has to be done. Dwight Eisenhower, who preceded me on this stage by 34 years, was a student of the concept of duty. “No man can always be right,” he wrote. “So the struggle is to do one’s best; to keep the brain and conscience clear; never to be swayed by unworthy motives and inconsequential reasons, but to strive to unearth the basic factors involved and then to do one’s duty.”

12 In the one-hundred and ninety-three years of this institution, our famous warrior sons and daughters have come from West Point. These men and women who helped set your standards have led us in war and in peace. What set them apart from all others?

13 Is it not the ability and the courage to deny one’s self? The ability to remain unswayed by unworthy motives and inconsequential reasons?

14 Why are you here? I believe for one purpose that transcends all others. To serve your country. You made a decision with monumental consequences when you entered the United States Military Academy.

15 If I were to look each of you in the eyes and ask why you came to West Point, I think you would agree that not every honest answer would place service of country at the top of the list. Some of you have more practical reasons for being here. Perhaps it was parental pressure. Perhaps it was the realization that you could not afford this level of education at any other school. Perhaps it was the desire to become the world’s premier engineer.

16 Nothing is wrong with personal motivation. Nothing is wrong with understanding the worth of a West Point education. Certainly nothing is wrong with a desire to be the best. The key to your success at this institution, however, will be your ability to mature your personal motivation into a selfless motivation. The rewards for both you and the country will be far greater.

17 Those of you who accomplish great things in service to your country will be those who learn the meaning of denial of self.

18 Those of you who will accomplish great things will achieve the elevation of character that constitutes honor.

¹undergird: strengthen

- 19 Among the world's great writers at the time of West Point's founding were William Wordsworth and Samuel Taylor Coleridge. Each wrote about honor in the same context in which we are considering duty, honor and country tonight. Coleridge said that honor implies "a reverence for the invisible and supersensual in our nature." Again, a denial of self. Wordsworth said that honor "tis the finest sense of justice that the human mind can frame."
- 20 You will be the decision makers of the future. You will literally hold the lives and fortunes of others within your power. It is my hope that your circumstances will not include warfare, but they very well may. If you do not develop honor, if you do not embrace the finest sense of justice that the human mind can frame, you will not be worthy of the confidence West Point and your country will place in you.
- 21 How many times since you first stepped on this campus have you heard words to the effect that the role of the military is changing radically in these post-Cold War years? I hope you do not become numb to the meaning of the changing military role. Instead, take those words as compliments. For if your role were not changing, if you were not willing to change and shape change, then I suggest that you would not be of West Point caliber.
- 22 Some things do not change. High ethical values inspired by your principles. Duty. Honor. Country. They do not change.
- 23 Your mission statement should be a constant inspiration to you. "Each graduate shall have the attributes essential to professional growth throughout a career as an officer of the regular Army," it reads in part. Growth means change. Do not fear change. Embrace it as part of your mission.
- 24 I am aware that tradition is important here. You are still being taught by some of the methods established by Sylvanus Thayer in the 1820s. Do not mistake adherence to successful tradition for a fear of change. One of your predecessors told me of the standing joke that West Point represents 193 years of tradition unhampered by progress.
- 25 If tradition means a steadfast adherence to the highest ethical standards; if tradition means an unfailing dedication to your duty; if tradition means leadership with character; then let this tradition continue for the next 193 years.
- 26 If you practice the highest ethical standards, if you are dedicated to your duty, and if you lead with character as Sylvanus Thayer taught, you will then be able to embrace change without fear. Tradition and change are not antithetical.² If you look at those you have honored before me, you will see the embodiment of the weaving of tradition and the ability to embrace change.

Used by Permission of West Point Association of Graduates.

TEE31P072

²**antithetical:** contradicting or opposing

Reporting Category:
Numbers 20 through 22**Communication and Media**

Performance Indicator: Identify the thesis and main points of a complex speech.

20 What is the author's main point about the traditions instituted by Sylvanus Thayer?

- F** They require one to respect ancient values.
- G** They are respectable because of their antiquity.
- H** They make progress difficult.
- J** They enable one to adapt without fear.

TEE310955

Performance Indicator: Discern the structure of a complex speech (e.g., sequential, problem-solution, comparison-contrast, cause-effect).

21 Which of these best describes the structure of the speech?

- A** problem-solution
- B** compare-contrast
- C** proposition-support
- D** theme-illustration

TEE310956

Performance Indicator: Identify the rhetorical devices used in a complex speech (i.e., rhetorical questions, parallelism and repetition, analogies, hyperbole, metaphors, simile, alliteration, antithesis).

22 Which rhetorical device or devices are used in Paragraph 16?

- F** simile
- G** analogy
- H** parallelism and repetition
- J** hyperbole

TEE310957

Reporting Category: Writing and Research
Number 23

Performance Indicator: Identify the targeted audience for a selected passage.

23 Who is the author's intended audience for this speech?

- A** Sylvanus Thayer Award recipients
- B** West Point superintendents
- C** Members of Congress
- D** West Point cadets

TEE310958

Reporting Category:
Numbers 24 through 26

Logic

Performance Indicator: Differentiate between the implied and stated evidence of a given argument.

24 Read these sentences from Paragraph 5.

But it is important to take the time to examine your purpose and to understand that you are not here simply to get a degree. You could have done that anywhere.

The sentences give implied evidence that West Point

- F** cadets are superior to students at other schools.
- G** provides a unique education for its students.
- H** cadets lack forethought regarding their studies.
- J** places excessive demands on its students.

TEE310959

Performance Indicator: Determine whether a given argument employs deductive or inductive reasoning.

25 Which conclusion shows evidence of inductive reasoning, not deductive reasoning?

- A** Those honored by receiving the Sylvanus Thayer Award are distinguished Americans; if Barbara Jordan received the Thayer Award, she must be a distinguished American.
- B** President Dwight Eisenhower was a Thayer Award recipient who understood the concept of duty; therefore, all Thayer Award recipients are likely to understand the concept of duty.
- C** People who accomplish great things in service to their country know the meaning of self-denial; because West Point cadets know the meaning of self-denial, they will accomplish great things in service to their country.
- D** West Point tradition means having the highest ethical standards; if cadets have the highest ethical standards, they will be upholding West Point tradition.

TEE310960

Performance Indicator: Distinguish the strongest or weakest point of a given argument.

26 Which quote best supports Jordan's argument for selflessness as an important attribute of leadership?

- F** "So the struggle is to do one's best; to keep the brain and conscience clear; never to be swayed by unworthy motives and inconsequential reasons, but to strive to unearth the basic factors involved and then to do one's duty."
- G** Coleridge said that honor implies "a reverence for the invisible and supersensual in our nature."
- H** Wordsworth said that honor "tis the finest sense of justice that the human mind can frame."
- J** "Each graduate shall have the attributes essential to professional growth throughout a career as an officer of the regular Army," it reads in part.

TEE310961

Directions

Read the Web page and answer questions 27 through 37.

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SECURITY

Address:


Search by State

Legal Language Translator

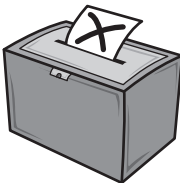
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Pre-Ballot Readers' Poll		
Proposition	For	Against
64-A	62%	38%
101-C	90%	10%
189-F	27%	73%
201-J	49%	51%



State-Level Proposition Ballots

Election Day is only two weeks away. Are you aware of the issues that will change the way the state works? Check out the current propositions that are up for vote; plus, see what others are saying about them.


Proposition 64-A
 "A state-level measure to provide all state-elected officials the right to unlimited terms in office."

The People Speak!

PRO: "End Term Limits Now" (www.cortland*university.edu/termlimits) is an excellent Web site put together by political science professors and graduate students. They give examples through the decades of how abolishing term limits has been beneficial. Their information is gathered from numerous government sites — federal, state, and local — as well as sites of various chambers of commerce, political analysts, and private citizens. It's really interesting. Additionally, if elected officials are popular enough to be elected for multiple terms, limiting their opportunities seems undemocratic.

CON: I know exactly who's responsible for this — Governor John Conrad. He never made it a secret that he was against term limits. A political correspondent at the *New York Times* just ran a series of articles about Conrad's negligence at both the state and local level. His approval rating in Driscoll County is down to 33%. Unlimited terms in office would be nothing short of tragic in his case.

For additional comments, or to add your own, click [here](#).



BACK	FORWARD	HOME	SEARCH	PRINT	STOP	RELOAD	SECURITY	

Address:

Proposition 101-C
 "A state-level measure granting veterans and military service members who are legal residents of the state the right to forgo all state and local taxes for the duration of their residency within the state."

The People Speak!

PRO: As a lieutenant in the U.S. Air Force, I understand the reasoning behind Proposition 101-C. Veterans and service members have earned this. It's no different from the GI Bill or getting a Veterans Administration loan. Also, the state wouldn't lose much tax revenue because very few veterans or service members live here; many have left because the taxes are too high. Most people I've talked to — service members, veterans, and civilians — are voting for this proposition. It's fair and it makes sense.

CON: I don't get it. Where I live, an 8% property tax got pushed through the county election last year. The year before that, state sales tax went up. If the state and the counties are so strapped for cash, how can state politicians suggest that anyone live tax-free? That money has to come from somewhere, so it will just come from other taxpayers like me. I suppose next the police won't pay taxes, then doctors. . . . How will the state and local governments pay for anything?

Proposition 189-F
 "A state-level measure authorizing the state legislature, in limited circumstances, to build on federally protected land. 'Federally protected land' includes, but is not limited to, state preserves, land trusts, wildlife sanctuaries, and wetlands."

The People Speak!

PRO: Many people are opposed to Proposition 189-F, but I think we have to consider the alternatives. In one nearby state, a similar proposition was put on the ballot, and it got voted down. Because of this, the state lost the opportunity to develop the land for Helping Hands, a nonprofit group dedicated to helping children. In another state, a law was passed allowing the state to develop any and all protected land; "limited circumstances" were not included in the proposed measure. That state's development has become unethical. All things considered, 189-F seems like an acceptable compromise between progress and land protection.

For additional comments, or to add your own, click [here](#).

For additional comments, or to add your own, click [here](#).

BACK	FORWARD	HOME	SEARCH	PRINT	STOP	RELOAD	SECURITY	

Address:

CON: Harvard Professor of Environmental Science Dr. Manuel Rodriguez has been doing environmental research for twenty years, and he's recently spoken out against Proposition 189-F. He recognizes the importance of protecting ecosystems and understands how destroying them will be detrimental in the long term. For example, he conducted a five-year study on U.S. wildlife sanctuary destruction and discovered that twelve unique ecosystems were damaged beyond repair as a result of buildings being constructed. His latest book, *It's Over When It's Over: The Fight to Save the Planet*, has won many awards, including the prestigious Scientific Journalism Award. Voters might want to read an excerpt from the book on Dr. Rodriguez's Web site (www.manuelrodriguez*foundation.org) before the Tuesday election.

Proposition 201-J
 "A state-level measure granting all municipalities within the state the unrestrained right of eminent domain for the creation, development, or expansion of a public school, state-run university, hospital, road, or veterans' center. 'Property,' as defined in the proposition, shall include, but not be limited to, occupied residential and commercial dwellings; abandoned dwellings; occupied and unoccupied land tracts; and partial land tracts."

The People Speak!

PRO: It's perfectly legal for states to buy land from private citizens without their consent, so there's no reason not to vote for it. When I held a government post in Jackson County a few years ago, we exercised that right quite often. A lot of businesses fought when their property was seized, but they never won a case, so it must have been a fair practice. In fact, several homes were replaced by a hospital that became one of the best in the state. If tearing down homes helps get people healthy, I'm in favor of it.

CON: If 201-J is passed, you'll come home one day and find that your house is gone. My sister's boyfriend said that with this proposition, a politician can take your house and build another one in the same place — it would get classified as a school or something else. Go to www.downwith*proposition201J.com and see what people have to say. They've obtained a lot of government documents — things the politicians don't want us to see. Just remember, if we give this type of power to those land-grabbers in the capitol, it won't be safe to live anywhere in the state.

For additional comments, or to add your own, click [here](#).

Not registered to vote? Click [here](#).

Reporting Category: Writing and Research
Number 27

Performance Indicator: Determine which statement presents an opposing view from those stated on a Web page.

27 Read this sentence from the argument for Proposition 101-C.

Also, the state wouldn't lose much tax revenue because very few veterans or service members live here; many have left because the taxes are too high.

Which statement presents a view that opposes the one above?

- A** If Proposition 101-C passed, veterans would be attracted to the state because they would be exempt from paying state and local taxes.
- B** Making veterans and service members exempt from paying state and local taxes is unfair.
- C** Proposition 101-C fails to recognize that local and state tax revenue improves the quality of life for every resident.
- D** People should realize that many options exist for attracting veterans to reside in the state.

TEE310962

Reporting Category:
Numbers 28 through 34

Logic

Performance Indicator: Select the persuasive device used in an ad or speech (i.e., bandwagon, loaded words, testimonials, name-calling, plain folks, misuse of statistics, transfer, card stacking).

28 Read this sentence from the argument against Proposition 201-J.

Just remember, if we give this type of power to those land-grabbers in the capitol, it won't be safe to live anywhere in the state.

What is the primary persuasive device used in the sentence?

- F** plain folks
- G** name-calling
- H** card stacking
- J** misuse of statistics

TEE310963

Performance Indicator: Identify the logical fallacy (i.e., appeal to fear, personal attack {*ad hominem*}, false dilemma, false analogy, slippery slope, *non sequitur*, false authority, *post hoc*, straw man) within a given argument.

29 Read this sentence from the argument against Proposition 201-J.

If 201-J is passed, you'll come home one day and find that your house is gone.

Which logical fallacy is present in the sentence?

- A** ad hominem
- B** false analogy
- C** appeal to fear
- D** false authority

TEE310964

Performance Indicator: Identify a statement that reveals the writer's biases, stereotypes, assumptions, or values within a writing sample.

30 In the argument in support of Proposition 189-F, which sentence best reveals the person's beliefs about a measure that would allow building on federally protected land?

- F** Many people are opposed to Proposition 189-F, but I think we have to consider the alternatives.
- G** In one nearby state, a similar proposition was put on the ballot, and it got voted down.
- H** Because of this, the state lost the opportunity to develop the land for Helping Hands, a nonprofit group dedicated to helping children.
- J** All things considered, 189-F seems like an acceptable compromise between progress and land protection.

TEE310965

Performance Indicator: Identify a false premise in text.

31 Based on the Web page, which statement is a false premise?

- A** Science professors and graduate students at Cortland University created an excellent Web site. (Proposition 64-A)
- B** Veterans and service members have earned the right to be exempt from paying all state and local taxes. (Proposition 101-C)
- C** Dr. Manuel Rodriguez, a professor and environmental researcher, believes that ecosystem destruction will have serious, long-term consequences. (Proposition 189-F)
- D** Laws and measures that have been challenged unsuccessfully in court are by definition fair. (Proposition 201-J)

TEE310966

Performance Indicator: Identify the main claim, premise(s), evidence, or conclusion of a given argument.

32 Both the arguments for and against Proposition 189-F share the premise that

- F** there is a conflict between the construction of buildings and the protection of ecosystems.
- G** the destruction of ecosystems as a result of buildings being constructed is unethical.
- H** failure to allow the state legislature to build on federally protected land can be harmful to children.
- J** environmental scientists should make the final decision when it comes to issues of development and wildlife preservation.

TEE310967

Performance Indicator: Select an additional sentence to add to an argument within a persuasive text.

33 The person in support of Proposition 64-A could best strengthen his or her argument for providing all state-elected officials the right to unlimited terms in office by including which statement?

- A** Cortland University is a prestigious institution of higher education.
- B** Students at Cortland University unanimously argue against term limits.
- C** Abolishing term limits can give elected officials time to fulfill their campaign promises.
- D** Elected officials who are popular also tend to be productive in their work on behalf of their state.

TEE310968

Performance Indicator: Select a rebuttal statement that best refutes the writer's viewpoint.

34 Read this excerpt from the argument against Proposition 64-A.

A political correspondent at the *New York Times* just ran a series of articles about Conrad's negligence at both the state and local level. His approval rating in Driscoll County is down to 33%. Unlimited terms in office would be nothing short of tragic in his case.

Which statement best refutes the person's viewpoint as presented in the excerpt?

- F** The New York political correspondent is not a state resident.
- G** The record of Governor Conrad at the local level is not important.
- H** Approval-rating polls are not predictable on a daily basis.
- J** Politicians with low approval ratings are unlikely to be reelected.

TEE310969

Reporting Category: Informational Text
Numbers 35 through 37

Performance Indicator: Analyze information presented graphically in a complex informational or technical passage.

35 The purpose of the chart at the beginning of the Web page is to show readers

- A** which propositions need the most support.
- B** the order in which the propositions will appear on the ballot.
- C** an estimate of popular opinion on the propositions.
- D** how experts believe the propositions will fare after the vote.

TEE310970

Performance Indicator: Analyze the ways in which the organizational structure of a complex informational or technical text supports or confounds its meaning or purpose.

36 The organization of the Web page supports its purpose by

- F** soliciting the opinions of people with extensive knowledge and skill.
- G** highlighting two opposing viewpoints on each proposition.
- H** persuading voters to support a position the guide endorses.
- J** selecting the two best viewpoints on each proposition.

TEE310971

Performance Indicator: Synthesize information across multiple complex informational or technical texts.

37 Read the excerpt from an editorial regarding Proposition 201-J.

Who is responsible for determining the compensation due to the original owner? A system that allows the buyer to decide upon the value of a property is contrary to the concept of a free market. The market value of the acquired property will be artificially inflated or deflated. Regardless of the service the government offers to the community, there will always be a winner or a loser in such a transaction: either the taxpayer or the individual whose land has been seized. Which party will protest the most? Neither party will stand idly by. Further study must be undertaken regarding the effect Proposition 201-J will have on the real estate market.

Which statement best synthesizes information presented in the editorial and the Pro and Con sections concerning Proposition 201-J?

- A** Politicians are often secretive about their true motives for seizing property.
- B** The state has the best interests of its citizens in mind when it seizes property.
- C** Seizing commercial or personal property is likely to encounter resistance.
- D** The state has provided inadequate research on the effects of seizing property.

TEE311007

Directions

Read the passage and answer questions 38 through 41.

Small Circuses of North America**Ladies and Gentlemen, Picture If You Will**

- 1 Cynthia Franco Gil, wrapped in an enormous scarlet chiffon¹ scarf, is dangling from a circus apparatus, thirty feet above an inner-city park. The red silk of the chiffon stands out against the brilliant blue sky like the last leaf on an autumn maple tree and billows gently in the breeze. Strains of music swell and pause and then the crowd of onlookers, many of whom are surprised to find a circus set up in their neighborhood park, gasps!
- 2 Franco Gil is unfurling, plunging to the ground as the scarf unwraps, spinning and tumbling her body, leg over leg, until she stops, three feet from the ground. The crowd bursts into applause, and Franco Gil waves, princess-like, as she steps gracefully away from the chiffon.
- 3 Small, lively circuses like Franco Gil's troupe, the Fern Street Circus in San Diego, California, are bringing surprise and delight back to cities, suburbs, and towns through arts that were almost lost just a few decades ago. These circuses are reinvigorating feats and fancies that nearly faded away in North America because of the Great Depression: trapeze, chiffon, the aerial hoop, contortion, the high wire, juggling, and unicycle riding. Circuses have been reborn, small, agile, and alive with delight, much like they were nearly two hundred years ago.

Traveling Circuses

- 4 In the 1800s, circuses moved out of their permanent homes in cities and hit the open road. One hundred small circuses, traveling in special wagons, rolled into villages and towns, setting up big-top tents on village greens. In some areas, circus folks would find a friendly farmer who would lend a barn to exotic animals or a field to the village of performers that moved with the seasons.
- 5 Circuses traveled by wagon in those days. These vehicles were flashy advertisements and heavy-duty transportation rolled into one. Intricately carved and painted with glossy red, black, and gold enamel, the wagons were drawn into town in a spectacular parade. Often, formal parades opened the circus's presentation to a town, drawing spectators in like pull toys on a string. Parades featured marching bands, tumblers, and even clowns. In the parades, villagers got a small taste of what was to be revealed in the sanctuary — the circus tent.
- 6 To people in small towns or rural areas of North America, especially children, a circus tent, rising higher than a house and flapping with flags, was the chamber that housed the wonder and hope of the world. The circus was nourishment for a nation of small towns hungry for wonder.
- 7 By 1920, however, the wonder of the traveling circus was becoming a mere memory. The advent of cars changed the nature of city traffic and entertainment, making transportation of the circus apparatus increasingly cumbersome. By 1956, even the circus giant Ringling Bros. and Barnum & Bailey Circus had abandoned the big top in favor of more organized urban arenas. Circuses had lost their luster.

¹**chiffon:** a lightweight, but strong, semi-transparent fabric

Small Circuses Reborn

- 8 In Europe, small circuses had never completely faded away. Family run, light and lively, European circuses would prove to be depositories of knowledge for generations of new performers.
- 9 In the 1970s, North American artists began traveling to Europe to view and train with two new circus schools in Paris. These schools were incorporating traditional circus arts such as acrobatics and trapeze with dramatic and comedic performance and storytelling. Many of these artists returned to North America to start small circuses.
- 10 Between 1974 and 1992, a number of small, artistic circuses sprang up in North America; these new circuses were designed for more than entertainment. They were designed to help people. Relying on a dynamic blend of youth, social change, education, and the arts, the performers entertained people where they lived, in cities, suburbs, and towns, and helped them connect to each other despite economic and ethnic differences. Cindy Zimmerman was one of the founders of the Fern Street Circus in San Diego. In a 2007 interview, Zimmerman said, “Circus is a great art form that can form a bridge between people of different languages and economic groups.”
- 11 Today, small circuses are reviving centuries-old circus arts by training children and adults in ancient traditions. Back at the Fern Street Circus, Cynthia Franco Gil ties down her floating chiffon and then moves to stand in the back of the ring as the next act takes the stage. A troupe of teens and preteens skip to the center of the ring, juggling, riding unicycles, and tumbling their way into another chapter of circus history.

TEE31P059

Reporting Category: Communication and Media
Number 38

Performance Indicator: Distinguish between a summary and a paraphrase.

38 Read Paragraph 5.

Circuses traveled by wagon in those days. These vehicles were flashy advertisements and heavy-duty transportation rolled into one. Intricately carved and painted with glossy red, black, and gold enamel, the wagons were drawn into town in a spectacular parade. Often, formal parades opened the circus's presentation to a town, drawing spectators in like pull toys on a string. Parades featured marching bands, tumblers, and even clowns. In the parades, villagers got a small taste of what was to be revealed in the sanctuary — the circus tent.

Which is an accurate paraphrase, not a summary, of the paragraph above?

- F** Wagons were the initial mode of transportation when circuses began performing across the country. The wagons were decorated to attract attention, and parades were often of help when the wagons pulled into a new town. The parades let people see some acts from the big performance under the tent.
- G** Long ago, circuses traveled by wagon. These strong wagons were flashy advertisements painted with glossy red, black, and gold enamel paints for the circuses. The wagons were drawn into town like a parade, and formal parades were often conducted by the circus performers for the town. The parades had marching bands, tumblers, and even clowns, thus allowing the people of the town to get a taste of what they might see at the actual circus.
- H** When circuses first began, people used decorated wagons as transportation. As the circus came into town, parades were often thrown to encourage attendance and to give spectators an opportunity to see what events might be at the circus.
- J** When circuses first became popular, they traveled from town to town in sturdy wagons. These wagons were ornate and were used to advertise the circus as it traveled. The wagons would pull through a town in parade fashion and were often turned into actual parades that attracted spectators due to the various circus performers and marching bands. These parades allowed people to see what types of performances might happen during the circus.

TEE310800

Reporting Category: Writing and Research
Number 39

Performance Indicator: Identify a statement that reveals the writer's attitude.

39 Which sentence from the passage best shows the author's attitude about the rebirth of the circus?

- A** Family run, light and lively, European circuses would prove to be depositories of knowledge for generations of new performers.
- B** In the 1970s, North American artists began traveling to Europe to view and train with two new circus schools in Paris.
- C** These schools were incorporating traditional circus arts such as acrobatics and trapeze with dramatic and comedic performance and storytelling.
- D** Between 1974 and 1992, a number of small, artistic circuses sprang up in North America; these new circuses were designed for more than entertainment.

TEE310801

Reporting Category: Logic
Number 40

Performance Indicator: Evaluate text for fact and opinion.

40 Which statement from the passage is an opinion?

- F** Circuses have been reborn, small, agile, and alive with delight, much like they were nearly two hundred years ago.
- G** In the 1800s, circuses moved out of their permanent homes in cities and hit the open road.
- H** One hundred small circuses, traveling in special wagons, rolled into villages and towns, setting up big-top tents on village greens.
- J** In some areas, circus folks would find a friendly farmer who would lend a barn to exotic animals or a field to the village of performers that moved with the seasons.

TEE310802

Reporting Category: Informational Text
Number 41

Performance Indicator: Discern the stated or implied main idea and supporting details of a complex informational or technical passage.

41 The implied main idea of the passage is that

- A** people are uninformed about circus history.
- B** people should consider studying circus arts.
- C** circuses satisfy the human desire for spectacle.
- D** circuses are beginning to attract a new audience.

TEE310803

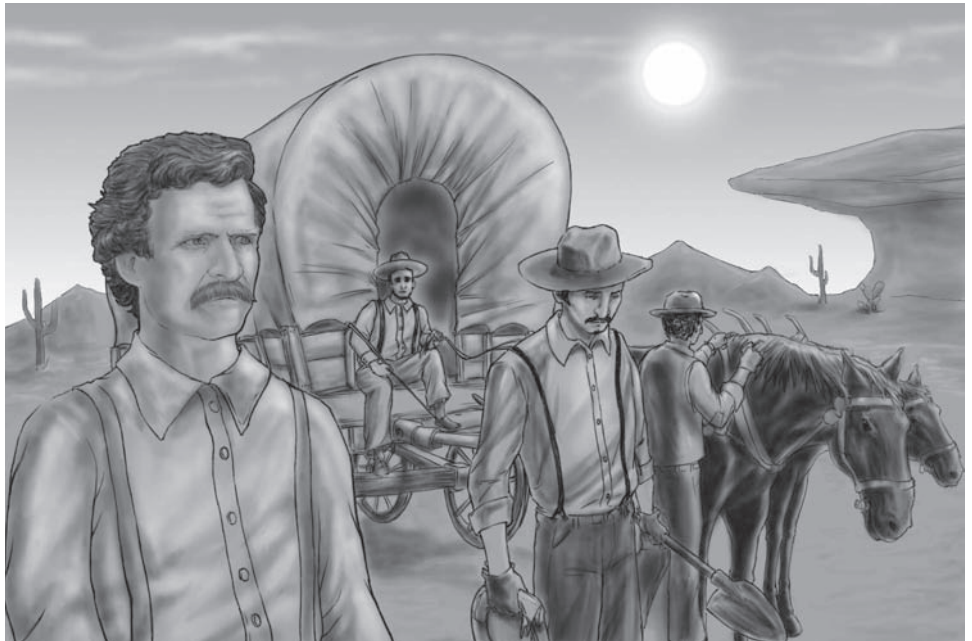
Directions

Read the passage and answer questions 42 through 49.

A Prospecting Expedition

by Mark Twain

1 Hurry, was the word!
We wasted no time. Our party consisted of four persons — a blacksmith sixty years of age, two young lawyers, and myself. We bought a wagon and two miserable old horses. We put eighteen hundred pounds of provisions and mining tools in the wagon and drove out of Carson on a chilly December afternoon. The horses were so weak and old that we soon found that it would be better if one or two of us got



out and walked. It was an improvement. Next, we found that it would be better if a third man got out. That was an improvement also. It was at this time that I volunteered to drive, although I had never driven a harnessed horse before and many a man in such a position would have felt fairly excused from such a responsibility. But in a little while it was found that it would be a fine thing if the driver got out and walked also. It was at this time that I resigned the position of driver, and never resumed it again. Within the hour, we found that it would not only be better, but was absolutely necessary, that we four, taking turns, two at a time, should put our hands against the end of the wagon and push it through the sand, leaving the feeble horses little to do but keep out of the way and hold up the tongue. Perhaps it is well for one to know his fate at first, and get reconciled to it. We had learned ours in one afternoon. It was plain that we had to walk through the sand and shove that wagon and those horses two hundred miles. So we accepted the situation, and from that time forth we never rode. More than that, we stood regular and nearly constant watches pushing up behind.

2 We made seven miles, and camped in the desert. Young Clagett (now member of Congress from Montana) unharnessed and fed and watered the horses; Oliphant and I cut sagebrush, built the fire, and brought water to cook with; and old Mr. Ballou the blacksmith did the cooking. This division of labor, and this appointment, was adhered to throughout the journey. We had no tent, and so we slept under our blankets in the open plain. We were so tired that we slept soundly.

- 3 We were fifteen days making the trip — two hundred miles; thirteen, rather, for we lay by a couple of days, in one place, to let the horses rest. We could really have accomplished the journey in ten days if we had towed the horses behind the wagon, but we did not think of that until it was too late, and so went on shoving the horses and the wagon too when we might have saved half the labor. Parties who met us, occasionally, advised us to put the horses *in* the wagon, but Mr. Ballou, through whose ironclad earnestness no sarcasm could pierce, said that that would not do, because the provisions were exposed and would suffer, the horses being “bituminous from long deprivation.” The reader will excuse me from translating. What Mr. Ballou customarily meant, when he used a long word, was a secret between himself and his Maker. He was one of the best and kindest-hearted men that ever graced a humble sphere of life. He was gentleness and simplicity itself — and unselfishness, too. Although he was more than twice as old as the eldest of us, he never gave himself any airs, privileges, or exemptions on that account. He did a *young* man’s share of the work; and did his share of conversing and entertaining from the general standpoint of *any* age — not from the arrogant, overawing summit-height of sixty years. His one striking peculiarity was his fashion of loving and using big words *for their own sakes*, and independent of any bearing they might have upon the thought he was purposing to convey. He always let his ponderous syllables fall with an easy unconsciousness that left them wholly without offensiveness. In truth his air was so natural and so simple that one was always catching himself accepting his stately sentences as meaning something, when they really meant nothing in the world. If a word was long and grand and resonant, that was sufficient to win the old man’s love, and he would drop that word into the most out-of-the-way place in a sentence or a subject, and be as pleased with it as if it were perfectly luminous with meaning.
- 4 We four always spread our common stock of blankets together on the frozen ground, and slept side by side; and finding that our foolish, long-legged hound pup had a deal of animal heat in him, Oliphant got to admitting him to the bed, between himself and Mr. Ballou, hugging the dog’s warm back to his chest and finding great comfort in it. But in the night the pup would get stretchy and brace his feet against the old man’s back and shove, grunting complacently the while; and now and then, being warm and snug, grateful and happy, he would paw the old man’s back simply in excess of comfort; and at yet other times he would dream of the chase and in his sleep tug at the old man’s back hair and bark in his ear. The old gentleman complained mildly about these familiarities, at last, and when he got through with his statement he said that such a dog as that was not a proper animal to admit to bed with tired men, because he was “so meretricious in his movement and so organic in his emotions.” We turned the dog out.
- 5 It was a hard, wearing, toilsome journey, but it had its bright side; for after each day was done and our wolfish hunger appeased with a hot supper of fried bacon, bread, molasses, and black coffee, the pipe-smoking, song-singing, and yarn-spinning¹ around the evening campfire in the still solitudes of the desert was a happy, carefree sort of recreation that seemed the very summit and culmination of earthly luxury. It is a kind of life that has a potent charm for all men, whether city- or country-bred. Countless ages of growth toward perfect civilization have failed to root out of us the nomadic instinct. We all confess to a gratified thrill at the thought of “camping out.”

¹yarn-spinning: telling tales

- 6 Once we made twenty-five miles in a day, and once we made forty miles (through the Great American Desert), and ten miles beyond — fifty in all — in twenty-three hours, without halting to eat, drink, or rest. To stretch out and go to sleep, even on the stony and frozen ground, after pushing a wagon and two horses fifty miles, is a delight so supreme that for the moment it almost seems cheap at the price.

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TEE31P030

Reporting Category: Logic
Number 42

Performance Indicator: Analyze cause-effect relationships in text.

42 According to the passage, what caused the prospectors' journey to last thirteen days instead of ten?

- F** They stopped to let the horses rest.
- G** They towed the horses behind the wagon.
- H** They stopped often to feed the horses.
- J** They pushed the wagon with the horses in front.

TEE310770

Reporting Category: Literature
Numbers 43 through 49

Performance Indicator: Differentiate among verbal, situational, and dramatic irony.

43 Read this excerpt from the passage.

Parties who met us, occasionally, advised us to put the horses *in* the wagon, . . .

What type of irony, if any, does the excerpt contain?

- A** situational irony
- B** dramatic irony
- C** verbal irony
- D** no irony

TEE310771

Performance Indicator: Analyze the effect of literary point of view (first person, third person, third-person limited, third-person omniscient) on characters, theme, and conflict of a literary work.

44 How would the passage differ if it were written from a third-person omniscient point of view?

- F** It would allow for more dialogue and reduce the narration.
- G** It would change the tone from humorous to objective.
- H** It would reveal the thoughts of the other characters.
- J** It would describe events as the main character sees them.

TEE310772

Performance Indicator: Identify and analyze how the author reveals character (i.e., what the author tells us, what the other characters say about him or her, what the character does, what the character says, what the character thinks).

45 The author reveals the character of Mr. Ballou by

- A** describing his appearance.
- B** making direct statements about him.
- C** showing the reader what the two lawyers think of him.
- D** having him speak about his motives for joining the expedition.

TEE310773

Performance Indicator: Identify and analyze standard literary elements (i.e., archetype, allegory, parable, paradox, parody, satire, foreshadowing, flashback).

46 Read this sentence from the passage.

His one striking peculiarity was his fashion of loving and using big words *for their own sakes*, and independent of any bearing they might have upon the thought he was purposing to convey.

What paradox is suggested in the sentence?

- F** Mr. Ballou uses unknown words to explain himself.
- G** Mr. Ballou is unconcerned about whether his words make sense.
- H** Mr. Ballou has the strange habit of using long words incorrectly.
- J** Mr. Ballou knows many words but forgot to study their meanings.

TEE310774

Performance Indicator: Analyze the impact of setting on the mood and plot of a literary passage.

47 How does the setting affect the mood of Paragraph 5?

- A** It introduces tension over the struggle against the elements.
- B** It causes the characters to feel tired and pessimistic about their journey.
- C** It creates suspense by presenting the characters with an unexpected event.
- D** It provides the characters with a sense of peace and contentment.

TEE310775

Performance Indicator: Locate words or phrases in a passage that provide historical or cultural cues.

48 Which words provide clues about the historical time period of the passage?

- F** blankets, open plain, simplicity
- G** lawyers, provisions, desert
- H** sagebrush, journey, tent
- J** blacksmith, wagon, mining tools

TEE310776

Performance Indicator: Analyze texts to identify the author's life experiences, attitudes, viewpoints, and beliefs and how these relate to the larger historical, social, and cultural context of his or her work.

49 Which sentence from the passage best identifies Twain's attitude toward the westward journeys of his time?

- A** We put eighteen hundred pounds of provisions and mining tools in the wagon and drove out of Carson on a chilly December afternoon.
- B** Perhaps it is well for one to know his fate at first, and get reconciled to it.
- C** Countless ages of growth toward perfect civilization have failed to root out of us the nomadic instinct.
- D** Once we made twenty-five miles in a day, and once we made forty miles (through the Great American Desert), and ten miles beyond — fifty in all — in twenty-three hours, without halting to eat, drink, or rest.

TEE310777

Directions

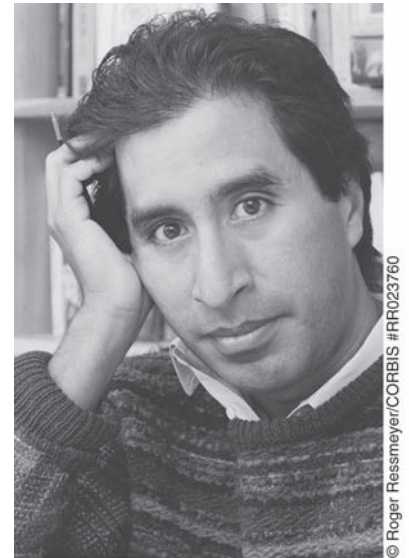
Read the passage and poem and answer questions 50 through 58.

from *Hunger for Memory: The Education of Richard Rodriguez**by Richard Rodriguez*

1 What *did* I see in my books? I had the idea that they were crucial for my academic success, though I couldn't have said exactly how or why. In the sixth grade I simply concluded that what gave a book its value was some major idea or theme it contained. If that core essence could be mined and memorized, I would become learned like my teachers. I decided to record in a notebook the themes of the books that I read. After reading *Robinson Crusoe*, I wrote that its theme was "the value of learning to live by oneself." When I completed *Wuthering Heights*, I noted the danger of "letting emotions get out of control." Rereading these brief moralistic appraisals¹ usually left me disheartened. I couldn't believe that they were really the source of reading's value. But for many more years, they constituted the only means I had of describing to myself the educational value of books.

2 In spite of my earnestness, I found reading a pleasurable activity. I came to enjoy the lonely, good company of books. Early on weekday mornings, I'd read in my bed. I'd feel a mysterious comfort then, reading in the dawn quiet — the blue-gray silence interrupted by the occasional churning of the refrigerator motor a few rooms away or the more distant sounds of a city bus beginning its run. On weekends I'd go to the public library to read, surrounded by old men and women. Or, if the weather was fine, I would take my books to the park and read in the shade of a tree. A warm summer evening was my favorite reading time. Neighbors would leave for vacation, and I would water their lawns. I would sit through the twilight on the front porches or in backyards, reading to the cool, whirling sounds of the sprinklers.

3 I also had favorite writers. But often those writers I enjoyed most I was least able to value. When I read William Saroyan's *The Human Comedy*, I was immediately pleased by the narrator's warmth and the charm of his story. But as quickly, I became suspicious. A book so enjoyable to read couldn't be very "important." Another summer I determined to read all the novels of Dickens. Reading his fat novels, I loved the feeling I got — after the first hundred pages — of being at home in a fictional world where I knew the names of the characters and cared about what was going to happen to them. And it bothered me that I was forced away at the conclusion, when the fiction closed tight, like a fortune-teller's fist — the futures of all the major characters neatly resolved. I never knew how to take such feelings seriously, however. Nor did I suspect that these experiences could be part of a novel's meaning. Still, there were pleasures to sustain me after I'd finish my books. Carrying a volume back to the library, I



Richard Rodriguez
born 1944

¹appraisals: judgments of quality or worth

would be pleased by its weight. I'd run my fingers along the edge of the pages and marvel at the breadth of my achievement. Around my room, growing stacks of paperback books reinforced my assurance.

- 4 I entered high school having read hundreds of books. My habit of reading made me a confident speaker and writer of English. Reading also enabled me to sense something of the shape, the major concerns, of Western thought. (I was able to say something about Dante and Descartes and Engels and James Baldwin in my high school term papers.) In these various ways, books brought me academic success as I hoped that they would. But I was not a good reader. Merely bookish, I lacked a point of view when I read. Rather, I read in order to acquire a point of view. I vacuumed books for epigrams,² scraps of information, ideas, themes — anything to fill the hollow within me and make me feel educated. When one of my teachers suggested to his drowsy tenth-grade English class that a person could not have a “complicated idea” until he had read at least two thousand books, I heard the remark without detecting either its irony or its very complicated truth. I merely determined to compile a list of all the books I had ever read. Harsh with myself, I included only once a title I might have read several times. (How, after all, could one read a book more than once?) And I included only those books over a hundred pages in length. (Could anything shorter be a book?)
- 5 There was yet another high school list I compiled. One day I came across a newspaper article about the retirement of an English professor at a nearby state college. The article was accompanied by a list of the “hundred most important books of Western Civilization.” “More than anything else in my life,” the professor told the reporter with finality, “these books have made me all that I am.” That was the kind of remark I couldn't ignore. I clipped out the list and kept it for the several months it took me to read all of the titles. Most books, of course, I barely understood. While reading Plato's *Republic*, for instance, I needed to keep looking at the book jacket comments to remind myself what the text was about. Nevertheless, with the special patience and superstition of a scholarship boy, I looked at every word of the text. And by the time I reached the last word, relieved, I convinced myself that I had read *The Republic*. In a ceremony of great pride, I solemnly crossed Plato off my list.
- 6 The scholarship boy pleases most when he is young — the working-class child struggling for academic success. To his teachers, he offers great satisfaction; his success is their proudest achievement. Many other persons offer to help him. A businessman learns the boy's story and promises to underwrite part of the cost of his college education. A woman leaves him her entire library of several hundred books when she moves. His progress is featured in a newspaper article. Many people seem happy for him. They marvel. “How did you manage so fast?” From all sides, there is lavish praise and encouragement.
- 7 In his grammar school classroom, however, the boy already makes students around him uneasy. They scorn his desire to succeed. They scorn him for constantly wanting the teacher's attention and praise. . . . Later, when he makes it to college, no one will mock him aloud. But he detects annoyance on the faces of some students and even some teachers who watch him. It puzzles him often. In college, then in graduate school, he behaves much as he always has. If anything is different about him, it is that he dares to anticipate the successful conclusion of his studies. At last he feels that he belongs in the classroom, and this is exactly the source of the dissatisfaction he causes. To many persons around him, he appears too much the academic. There may be some things about him that recall his beginnings — his shabby

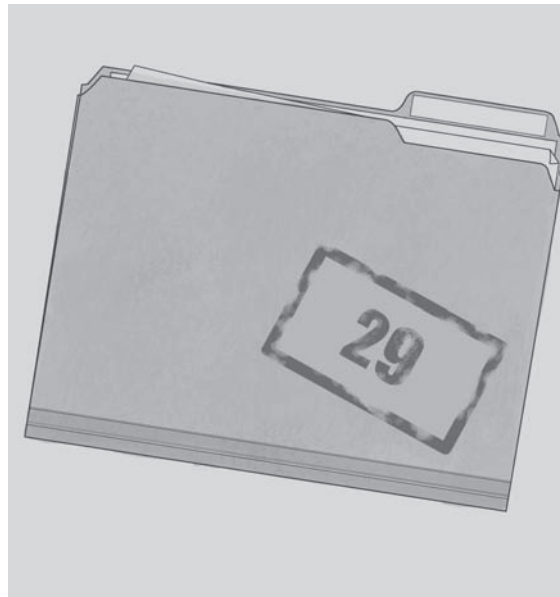
²epigrams: short, witty, pointed statements

clothes; his persistent poverty; or his dark skin (in those cases when it symbolizes his parents' disadvantaged condition) — but they only make clear how far he has moved from his past. He has used education to remake himself.

From *Hunger for Memory: The Education of Richard Rodriguez* by Richard Rodriguez. Reprinted by permission of David R. Godine, Publisher, Inc. Copyright © 1982 by Richard Rodriguez.

TEE31P070

Document 29



The pages scraped across my finger
Like onion skins — delicate, yet coarse
I don't know what I hoped to find:
What I found was a Trojan horse

- 5 Whose occupants, having conquered, linger.
Refusing to set sail on their previous course,
They roll about my brain until, subtly refined,
A pearl is created by this intellectual force.

- As the voice of Orpheus, discovery's harbinger,¹
10 Singing of forgotten doors
Which open now my mind
To share with the world its stores

- Like chords across place and time of that distant singer
The book is an incessant bell ringer.
15 Subjected by its subject, I, enthralled by its force,
Am left singing the songs until my voice grows hoarse.
Across time *I* sing of Document 29.

TEE31P071

¹**harbinger:** something which foretells an important event

Reporting Category: Logic
Number 50

Performance Indicator: Make inferences and draw conclusions based on evidence in text.

50 Read this excerpt from Paragraph 3 of the passage.

When I read William Saroyan’s *The Human Comedy*, I was immediately pleased by the narrator’s warmth and the charm of his story. But as quickly, I became suspicious. A book so enjoyable to read couldn’t be very “important.”

Which of these can be inferred from the excerpt?

- F** The author sees little merit in his own opinion.
- G** The author would rather read comedies than tragedies.
- H** The author spends more time reading than visiting friends.
- J** The author prefers the intimacy of first-person point of view.

TEE310977

Reporting Category: Communication and Media
Number 51

Performance Indicator: Consider the treatment of a particular subject or event in two or more media (e.g., newspaper and visual art, narrative and poem, diary and magazine article).

51 How does the tone of the first paragraph of the passage compare to that of the first stanza of the poem?

- A** The tones in both are sentimental.
- B** The tones in both are compassionate.
- C** The tone in the passage is scholarly; the tone in the poem is friendly.
- D** The tone in the passage is reflective; the tone in the poem is uncertain.

TEE310985

Reporting Category: Literature
Numbers 52 through 58

Performance Indicator: Identify and analyze examples of idiom, metaphor, simile, personification, hyperbole, or pun in poetry or prose.

52 Read Lines 13 and 14 from the poem.

Like chords across place and time of that distant singer
The book is an incessant bell ringer.

The poet uses metaphor in the lines to

- F** emphasize the timeless nature of the influence of books.
- G** suggest the interplay of different arts throughout time.
- H** explain why books are as memorable as songs.
- J** demonstrate that literary language is musical.

TEE310979

Performance Indicator: Identify the symbol of a literary passage and determine the theme it supports.

53 In Line 8 of the poem, what does the “pearl” most likely symbolize?

- A** gifts of nature and how people underestimate their value
- B** material wealth and its inability to provide satisfaction
- C** others’ ideas and how the mind takes possession of them
- D** people’s dreams and how they tend to be betrayed with age

TEE310980

Performance Indicator: Analyze sound and metric devices (i.e., rhyme {internal, slant}, rhythm, blank verse, free verse, repetition, alliteration, onomatopoeia).

54 The rhyme in the poem serves to

- F** create a pattern that shows appreciation of design.
- G** repeat sounds that lend unity to the poem.
- H** suggest a relationship with nineteenth-century poetry.
- J** add another layer of meaning to the poem.

TEE310981

Go On ►

Performance Indicator: Demonstrate knowledge of the characteristics of lyric poetry, epics, sonnets, dramatic poetry, and ballads.

55 The poem is a lyric poem because it

- A** is seventeen lines of iambic pentameter.
- B** transmits oral history.
- C** focuses on a hero's adventure.
- D** expresses personal feelings.

TEE310982

Performance Indicator: Analyze the development of similar or contrasting themes across two or more literary passages.

56 Which of these is a theme shared by the passage and poem?

- F** By dwelling in the past and dreaming of the future, we lose reality.
- G** To discover the wisdom of others, we must know our own minds.
- H** If we persevere despite obstacles, we can fulfill our unique potential.
- J** By focusing on ourselves, we miss the opportunity to learn from each other.

TEE310986

Performance Indicator: Identify classical, historical, and literary allusions in context.

57 Which line from the third stanza of the poem contains an allusion?

- A** As the voice of Orpheus, discovery's harbinger,
- B** Singing of forgotten doors
- C** Which open now my mind
- D** To share with the world its stores

TEE310983

Performance Indicator: Analyze how form relates to meaning (e.g., compare a poem and a newspaper article on the same theme or topic).

58 How would the passage be different if it were written as an encyclopedia article?

- F** It would express more perspectives from Rodriguez's contemporaries rather than his alone.
- G** It would contain more figurative language.
- H** It would focus more on factual elements of Rodriguez's life rather than personal opinions.
- J** It would contain more vivid vocabulary.

TEE310978

Directions

Read the drama and answer questions 59 through 61.

No Girls Allowed

In July 1897, a steamship docks in Seattle, carrying a crew of prospectors (gold miners) from the Klondike, a region in northern Canada. These new millionaires shuffle off the boat with two tons of gold.

Since the arrival of the steamship, Seattle has been overcome by “gold fever.” Ships leave daily, packed with hopefuls aspiring to make their fortune. This scene opens in September 1898.

CHARACTERS

JOHN: storekeeper

FRANCES: young woman

STANLEY: experienced trail guide

REUBEN: Stanley’s friend

Scene I

(Setting: A general store in Seattle. FRANCES is piling large sacks of flour and dried beans onto the counter.)

JOHN: Are you headed out somewhere, Frances?

FRANCES: The Klondike.

JOHN: *(Laughing.)* You mean your papa’s headed to the Klondike, and you’re doing his shopping?

FRANCES: I’m going by myself, John.

JOHN: *(Still laughing.)* Women don’t go to the Klondike, Frances!

FRANCES: *(Glaring.)* If I develop a sudden interest in your opinion, I’ll ask.

JOHN: *(Mildly subdued.)* Are you taking a ship to Dawson?

FRANCES: Just to Skagway. Then I’m hiking the Dyea Trail from there.

JOHN: *(Growing concerned.)* You’re hiking over Chilkoot Pass?

FRANCES: *(Proudly.)* Yes, I am!

JOHN: I’ve had more than a dozen customers set out for Dawson and shuffle back six months, sometimes a year, later, saying they never caught a peep of gold ’cause that trail got the best of ’em. Four thousand feet of that hike is pitched at a 45-degree angle, and, from what I hear, the last 1,000 feet are even steeper! The entire Chilkoot Pass is covered with 40 feet of snow. If you’re lucky, it’ll be frozen solid. Do you know how many avalanches happen during the thaw? Are you planning to slog uphill with all your possessions on your back? From what I hear, it takes some men 40 trips to cart a year’s provisions over that pass. Where will you find a crew to carry that load?

FRANCES: Thousands of folks have done it already. If they can, so can I.

JOHN: You're crazy, Frances! Have you got a guide?

FRANCES: (*Gestures toward her provisions.*) What do you think all this food is for? There's nothing more tempting to a crowd of tired travelers than a pile of biscuits and a bowl of beans. I figure I can cook my way into any crew I set my sights on.

(*JOHN gives FRANCES a long, worried look.*)

FRANCES: I don't want your words of wisdom, John; just give me my total.

JOHN: (*Shrugs.*) Hold onto your money.

FRANCES: I don't need your charity either.

JOHN: Save your ruthless tongue for the folks up north, Frances. You'll need it there.

(*FRANCES pays for her supplies.*)

Scene II

(*Setting: FRANCES stands somewhat uncertainly in a crowded, rowdy dining room. She is the only woman present. She lifts her chin and assumes her sharpest expression.*)

FRANCES: (*Aside.*) Ruthless tongue, don't fail me now!

(*She strides confidently to a crowded table and pulls up a chair.*)

FRANCES: Are any of you fellas headed out on the trail tomorrow?

STANLEY: Are you crazy, Miss? Don't you see the weather out there?

FRANCES: Looks like we could be expecting a blizzard.

STANLEY: Expecting? I'd say there's a blizzard going on right now! No one in his right mind would hike in this weather.

FRANCES: From what *I* understand, no one in his right mind would wait another day. Lake Lindeman is likely to freeze in the next week or so. We could all be stuck here till spring.

STANLEY: Stuck here, or stuck inside an icicle. Which sounds better to you boys?

(*A raucous laughter resounds around the table.*)

FRANCES: Well, I intend to make it to Dawson before the freeze. I'm heading out tomorrow, and you'd be wise to join me.

STANLEY: You're a funny one to dole out advice. I've never even seen you before. Are you just off the boat?

FRANCES: I've been here nearly 30 minutes!

STANLEY: Maybe you should hang around another 30 minutes before you start makin' recommendations.

(*FRANCES, fuming, stomps over to another table.*)

Scene III

(*Setting: FRANCES enters the dining room early the next morning, surrounded by 10 men — all packed for an expedition.*)

STANLEY: Reuben, it's the girl from last night. Looks like she found a crew after all!

REUBEN: (*Craning his neck for a better look.*) Who are those men?

STANLEY: I recognize two of them. They're deck hands from the steamship *Florence*. What are they doing in travel gear?

REUBEN: She's put together an entire crew of deck hands! Those men have never packed a trail in their lives.

(*STANLEY strides over to FRANCES and her ragtag crew.*)

STANLEY: She must be paying you fellas a stocky sum to risk your lives in that beastly blizzard.

FRANCES: (*Pulls STANLEY to the other side of the stage.*) If you don't want to reach Lake Lindeman before the freeze, that's your choice. I voyaged here for gold, not to spend an entire winter sleeping with my head under a kitchen counter, which seems to be the only lodging available here. You can still join us, but if you're made of softer stuff, at least keep your fears to yourself. *Do not* taint my men with your worries.

STANLEY: Softer stuff! Miss, are you naive or crazy?

FRANCES: I'm leaving in an hour. Perhaps I'll see you in Dawson, after the thaw.

STANLEY: (*Furious, strides over to REUBEN.*) I have to go with them!

REUBEN: That's ridiculous. You'll all die!

STANLEY: I can hike Chilkoot Pass with my eyes shut. If I don't go with them, they'll perish in this storm.

REUBEN: I'm not traveling in this storm, Stanley.

(*STANLEY nods and walks off.*)

Scene IV

(*Setting: FRANCES is writing in her journal. She finishes, then reads her writing aloud.*)

FRANCES: I have not yet reached the Klondike, but my life has already changed forever.

We completed our journey over Chilkoot Pass yesterday with no casualties. I cannot describe my relief. The trail was frozen over, and I was unable to get a single foothold. I slid further backward with each step. My guide had to dig holes in the ice with his heels for me to steady my feet. I also carried a spiked stick, which I drove into the ice.

I was more nervous than I've ever been, but, feeling responsible for the morale of my crew, I spoke nothing of my trepidation. Instead, I sang at the top of my voice until I was too tired to utter a note. Then I gave a yelp every ten minutes or so — it lessened my fear and expanded my courage. The last 1,000 feet of the trail were so steep that any slip would surely have been fatal and, truthfully, I owe my life to my guide. The descent was equally frightful.

Now that the pass is behind me, I know I can handle anything the Klondike has in store. The men who originally cursed me for forcing them into the storm are thanking me now. It looks as though we'll reach the lake before the freeze.

My fellow prospectors say they'll never forget the blizzard that nearly killed them as they ate the best biscuits ever to cross their palate.

CURTAIN

TEE31P007

Reporting Category: Communication and Media
Number 59

Performance Indicator: Discern how the limitations imposed by a particular medium restrict the delivery of a particular message.

59 What information from the drama would most likely be omitted if this event were presented as an encyclopedia entry?

- A** accounts of dialogue between Frances and her trail guide
- B** narration of the events that took place during the journey
- C** names of the locations traveled by Frances and her crew
- D** descriptions of the weather encountered on the expedition

TEE310767

Reporting Category: Literature
Numbers 60 and 61

Performance Indicator: Identify and analyze the elements of drama (i.e., stage directions, dialogue, soliloquy, monologue, aside).

60 Read this excerpt from the drama.

(Setting: FRANCES stands somewhat uncertainly in a crowded, rowdy dining room. She is the only woman present. She lifts her chin and assumes her sharpest expression.)

FRANCES: *(Aside.)* Ruthless tongue, don't fail me now!

(She strides confidently to a crowded table and pulls up a chair.)

FRANCES: Are any of you fellas headed out on the trail tomorrow?

What do the stage directions in the excerpt tell the audience about Frances's character?

- F** They show that Frances tends to be in conflict with others.
- G** They demonstrate that Frances is cold and unemotional.
- H** They reveal that Frances is hiding her insecurities and doubts.
- J** They reinforce that Frances makes foolish decisions.

TEE310768

Performance Indicator: Identify and analyze basic elements of plot (i.e., exposition, rising action, climax, falling action, resolution/denouement).

61 The exposition of the drama occurs when Frances

- A** argues with John in the Seattle general store.
- B** tries to hire a crew to join her expedition.
- C** convinces Stanley to accompany her into the blizzard.
- D** writes in her journal after surviving the storm.

TEE310769

Directions

Now answer questions 62 through 79.

Reporting Category:
Numbers 62 through 68

Language

Performance Indicator: Demonstrate the correct use of commas and lesser-used punctuation marks (e.g., hyphens, dashes, colons) in complex and sophisticated constructions.

62 Read this sentence.

Rebecca’s dream of becoming an Olympic athlete, which had always seemed so implausible is likely to come true this year.

How should the underlined part be revised to correct comma usage?

- F** athlete, which had always seemed so implausible, is
- G** athlete which had always seemed so implausible, is
- H** athlete, which, had always seemed so implausible, is
- J** athlete which had, always seemed so implausible, is

TEE310937

Performance Indicator: From a group of grammatically correct sentences, choose the clearest, most coherent sentence.

63 Select the most coherent sentence.

- A** Actually, we orchestra students could not believe at the beginning of the school year that we would be in Rome during spring break with Italian orchestra students and performing with them.
- B** Although we would be in Rome performing alongside an Italian student orchestra during spring break, at the beginning of the school year, it was true that not a single orchestra student could believe it.
- C** We could not, at the beginning of the school year, truly believe that it was possible during spring break that we would go to perform in Rome with an Italian student orchestra.
- D** At the beginning of the school year, not a single student in our orchestra could truly believe that during spring break we would be performing alongside an Italian student orchestra in Rome.

TEE310938

Performance Indicator: Identify the patterns of challenging complex sentences.

64 Read the sentence below.

While the new, fresh salads taste good, the downtown restaurant remains famous for its hearty soups and homemade bread.

Which sentence pattern is used in the sentence?

- F** Coordinating conjunction – Subject – Linking verb – Subject complement – Subject – Action verb – Direct object
- G** Subordinating conjunction – Subject – Linking verb – Subject complement – Subject – Linking verb – Subject complement
- H** Coordinating conjunction – Subject – Action verb – Direct object – Subject – Action verb – Indirect object – Direct object
- J** Subordinating conjunction – Subject – Action verb – Direct object – Subject – Action verb – Direct object

TEE310939

Performance Indicator: Select the appropriate word in frequently confused pairs (i.e., to/too/two, their/there/they're, its/it's, your/you're, whose/who's, which/that/who, accept/except, affect/effect, between/among, capitol/capital, principal/principle, stationary/stationery, who/whom, allusion/illusion, complement/compliment, cite/site/sight, counsel/council, coarse/course, farther/further, lose/loose, fewer/less, advice/advise, precede/proceed, adapt/adopt, eminent/imminent, assure/ensure/insure, allude/elude, elicit/illicit, discreet/discrete, censor/censure/sensor, conscience/conscious).

65 Which sentence uses farther or further correctly?

- A** Julia claims that the simple act of hand washing advanced medicine further than anything else.
- B** If the condition of John's bicycle deteriorates any farther, he will be forced to walk to school.
- C** Mr. Chen recommended farther development of the biographical approach to the author's work.
- D** Even though she's the latest addition, Claudia can hit a ball further than any other girl on the team.

TEE310904

Performance Indicator: From a given list, choose the word that has entered the English language within the last fifteen years.

66 Read these definitions.

1. **surf** (verb) to browse the Internet for amusement

2. **tweet** (verb) to post a message on the Internet Web site Twitter

3. **artificial intelligence** (noun) the ability for machines to simulate human thought

4. **computer programming** (noun) the act of writing processes for computers to follow

Which definition is a usage that has become part of the English language within the last fifteen years?

- F** Definition 1
- G** Definition 2
- H** Definition 3
- J** Definition 4

TEE310941

Performance Indicator: Identify the language of origin from which a set of words is borrowed.

67 The words “biography,” “calligraphy,” and “photography” are English words borrowed from

- A** Spanish.
- B** French.
- C** Latin.
- D** Greek.

TEE310942

Performance Indicator: Identify commonly used foreign words and phrases (i.e., RSVP, *déjà vu*, *faux pas*, *du jour*, *bon voyage*, *alma mater*, *cum laude*, *femme fatale*, *esprit de corps*, *verbatim*, *E pluribus unum*, *prima donna*, *avant-garde*, *status quo*, *joie de vivre*, *carte blanche*, *caveat emptor*, *alpha and omega*, *tabula rasa*, *hoi polloi*, *ad nauseam*, *carpe diem*, *tempus fugit*, *c'est la vie*, *bona fide*, *savoir faire*, *non sequitur*, *id est*, *enfant terrible*, *terra firma*, *vox populi*, *ad hoc*, *cause célèbre*, *magnum opus*, *persona non grata*, *quid pro quo*, *je ne sais quoi*, *modus operandi*, *nom de plume*, *haute couture*, *mea culpa*).

68 Samuel L. Clemens wrote books under the name of Mark Twain, which is his

- F** cause célèbre.
- G** magnum opus.
- H** nom de plume.
- J** persona non grata.

TEE310943

Reporting Category: Communication and Media
Number 69

Performance Indicator: Select the most appropriate strategies for participating productively in a team (e.g., contributing relevant and appropriate information that moves the team toward its goals; understanding the purpose of working as a team and working according to that purpose; assigning and developing roles and responsibilities for team members based on an understanding of their strengths and weaknesses and the dynamics of the team).

69 A group of band members is unsure of how to begin its fundraising task. What should the team do first to help it be successful?

- A** ask other teams to complete tasks for them
- B** develop roles and responsibilities for each group member
- C** arrange tasks according to their desirability
- D** choose one person in the group to make decisions

TEE310944

Reporting Category:
Numbers 70 through 74**Writing and Research**

Performance Indicator: Select the proper format to convey a set of work-related information.

70 A company has discovered an operational flaw that is causing a loss of production. The best way to inform employees about the flaw would be to

- F** speak with each employee individually.
- G** leave a message on the voice mail of each employee.
- H** post signs at the workplace entrance.
- J** e-mail all employees about additional training.

TEE310945

Performance Indicator: Select the research topic with the highest degree of focus.

71 Which research topic is the most specific?

- A** poet Walt Whitman and the modern poets he has influenced
- B** the relationship between technology and the film industry
- C** attitudes around the world toward the Industrial Revolution
- D** the advantages of gardening with native plants

TEE310946

Performance Indicator: Differentiate between primary and secondary sources.

72 A student is researching pioneer women who lived in nineteenth-century Tennessee. Which source should the writer consult for primary source information about the topic?

- F** a collection of letters written by pioneer women
- G** a recent novel whose main character is a pioneer woman
- H** an anthology of scholarly articles about pioneer women
- J** a series of magazine articles about a famous pioneer woman

TEE310947

Performance Indicator: Evaluate the reliability and credibility of sources for use in research.

73 Which source would be the least valid choice for research on mosaic art?

- A** a magazine article explaining how to make a mosaic birdbath
- B** a Web site featuring the work of contemporary mosaic artists
- C** a book about the mosaic art preserved in world museums
- D** a film documentary devoted to the history of mosaic art

TEE310948

Performance Indicator: Evaluate the validity of Web pages as sources of information.

74 Melissa performed an Internet search to find information about raising llamas on her family's farm.

1. Agricultural Information Service: Llamas

Alternative **livestock** such as **llamas** can be a good choice for a diversified operation . . .

www.llamasalpacasais*.org

2. Llama Hub

Although the **llama** is thought to have originated in North America, the **llama** is a major **livestock** animal in South America . . .

www.llamahub*.com

3. Sir Lancelot the Llama

Meet Lancelot, the lovely and lovable **llama** . . . click here for photos of Lancelot . . . click here to read Lancelot's latest blog entry . . .

www.sirlancelotllama*.com

4. My Pet Llama Discussion Board

Come join the conversation! Click to read more about this topic . . . Did you see the **llama** photos here? . . .

www.llamas4ever*.com

Which search result would provide the most valid information for Melissa?

- F** Search 1
- G** Search 2
- H** Search 3
- J** Search 4

TEE310949

Reporting Category: Logic
Number 75

Performance Indicator: Choose a logical word to complete an analogy.

75 Choose the best word to complete this analogy.

Linguistics is to language as philosophy is to _____.

- A** statistics
- B** idealism
- C** writing
- D** wisdom

TEE310950

Reporting Category: Communication and Media
Numbers 76 through 79

Performance Indicator: Draw an inference from a non-print medium.

76 Look at this photograph.



What inference can be made from the photograph?

- F** The man is a world-champion chess player.
- G** The man is going to win the chess match.
- H** The man is thinking about his next move.
- J** The man is teaching the game to someone.

TEE310951

Performance Indicator: Select the type of conflict represented in a non-print medium.

77 Look at this photograph.



© Lone Elisa Plougmann/Stockphoto #12663466

What type of conflict does the photograph show?

- A** person vs. person
- B** person vs. society
- C** person vs. nature
- D** person vs. machine

TEE310952

Performance Indicator: Determine the impact of production elements (e.g., font, color, layout, graphics, light, camera angle) on a message.

78 Look at this photograph.



The photograph will be used on the cover of a mystery novel. What is the main element used to convey a sense of drama?

- F** setting
- G** lighting
- H** camera angle
- J** special effects

TEE310953

Performance Indicator: Infer the mood represented in a non-print medium.

79 Look at this photograph.



© SHANNON TIDWELL/Stockphoto #13038917

Which word describes the mood elicited by the photograph?

- A** thrilled
- B** tranquil
- C** dignified
- D** amazed

TEE310954

Answer Key with Performance Indicator

Item Number	Correct Answer	Performance Indicator
1	B	3003.1.10 Identify pronoun antecedents in complex sentence constructions and correct ambiguous references.
2	G	3003.1.11 Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity.
3	A	3003.2.3 Distinguish between a critique and a summary.
4	H	3003.3.1 Proofread a passage for correct punctuation, mechanics, and usage.
5	D	3003.3.2 Choose the most effective order of sentences in a paragraph.
6	H	3003.3.3 Select the most vivid and compelling word to strengthen a description.
7	B	3003.3.4 Select the most precise word from a given list of synonyms.
8	G	3003.3.10 Evaluate the relevance of supporting sentences by deleting an irrelevant sentence in a passage.
9	A	3003.3.11 Determine the writer's purpose in a writing sample.
10	J	3003.1.4 Use phrases and clauses in a variety of ways to create sophisticated complex sentences.
11	B	3003.1.5 Use previously learned techniques such as recognizing cognates, root words, affixes, foreign phrases, and textual context to identify unfamiliar words, including those specific to a particular content area.
12	J	3003.1.8 Choose correctly or incorrectly spelled words.
13	B	3003.1.9 Proofread for errors in capitalization and punctuation.
14	G	3003.3.5 Use a variety of strategies to combine a simple set of sentences into a longer, more complex sentence.
15	C	3003.3.6 Revise to correct a nonparallel construction.
16	H	3003.3.7 Select the thesis statement in a writing sample or passage.
17	C	3003.3.8 Choose the transitional device that appropriately connects sentences or paragraphs within a writing sample.
18	F	3003.3.9 Rearrange the order of supporting paragraphs within a writing sample given a specified organizational pattern (e.g., comparison-contrast, chronological).
19	D	3003.4.6 Identify information that must be cited or attributed within a writing sample.

Answer Key with Performance Indicator

20	J	3003.2.1 Identify the thesis and main points of a complex speech.
21	D	3003.2.4 Discern the structure of a complex speech (e.g., sequential, problem-solution, comparison-contrast, cause-effect).
22	H	3003.2.5 Identify the rhetorical devices used in a complex speech (i.e., rhetorical questions, parallelism and repetition, analogies, hyperbole, metaphors, simile, alliteration, antithesis).
23	D	3003.3.13 Identify the targeted audience for a selected passage.
24	G	3003.5.7 Differentiate between the implied and stated evidence of a given argument.
25	B	3003.5.8 Determine whether a given argument employs deductive or inductive reasoning.
26	F	3003.5.14 Distinguish the strongest or weakest point of a given argument.
27	A	3003.4.5 Determine which statement presents an opposing view from those stated on a Web page.
28	G	3003.5.5 Select the persuasive device used in an ad or speech (i.e., bandwagon, loaded words, testimonials, name-calling, plain folks, misuse of statistics, transfer, card stacking).
29	C	3003.5.6 Identify the logical fallacy (i.e., appeal to fear, personal attack { <i>ad hominem</i> }, false dilemma, false analogy, slippery slope, <i>non sequitur</i> , false authority, <i>post hoc</i> , straw man) within a given argument.
30	J	3003.5.9 Identify a statement that reveals the writer's biases, stereotypes, assumptions, or values within a writing sample.
31	D	3003.5.10 Identify a false premise in text.
32	F	3003.5.11 Identify the main claim, premise(s), evidence, or conclusion of a given argument.
33	C	3003.5.12 Select an additional sentence to add to an argument within a persuasive text.
34	J	3003.5.13 Select a rebuttal statement that best refutes the writer's viewpoint.
35	C	3003.6.2 Analyze information presented graphically in a complex informational or technical passage.
36	G	3003.6.3 Analyze the ways in which the organizational structure of a complex informational or technical text supports or confounds its meaning or purpose.
37	C	3003.6.4 Synthesize information across multiple complex informational or technical texts.
38	J	3003.2.2 Distinguish between a summary and a paraphrase.

Answer Key with Performance Indicator

39	A	3003.3.12 Identify a statement that reveals the writer's attitude.
40	F	3003.5.3 Evaluate text for fact and opinion.
41	C	3003.6.1 Discern the stated or implied main idea and supporting details of a complex informational or technical passage.
42	J	3003.5.4 Analyze cause-effect relationships in text.
43	C	3003.8.2 Differentiate among verbal, situational, and dramatic irony.
44	H	3003.8.3 Analyze the effect of literary point of view (first person, third person, third-person limited, third-person omniscient) on characters, theme, and conflict of a literary work.
45	B	3003.8.4 Identify and analyze how the author reveals character (i.e., what the author tells us, what the other characters say about him or her, what the character does, what the character says, what the character thinks).
46	G	3003.8.6 Identify and analyze standard literary elements (i.e., archetype, allegory, parable, paradox, parody, satire, foreshadowing, flashback).
47	D	3003.8.7 Analyze the impact of setting on the mood and plot of a literary passage.
48	J	3003.8.12 Locate words or phrases in a passage that provide historical or cultural cues.
49	C	3003.8.13 Analyze texts to identify the author's life experiences, attitudes, viewpoints, and beliefs and how these relate to the larger historical, social, and cultural context of his or her work.
50	F	3003.5.1 Make inferences and draw conclusions based on evidence in text.
51	D	3003.7.6 Consider the treatment of a particular subject or event in two or more media (e.g., newspaper and visual art, narrative and poem, diary and magazine article).
52	F	3003.8.1 Identify and analyze examples of idiom, metaphor, simile, personification, hyperbole, or pun in poetry or prose.
53	C	3003.8.5 Identify the symbol of a literary passage and determine the theme it supports.
54	G	3003.8.8 Analyze sound and metric devices (i.e., rhyme {internal, slant}, rhythm, blank verse, free verse, repetition, alliteration, onomatopoeia).
55	D	3003.8.9 Demonstrate knowledge of the characteristics of lyric poetry, epics, sonnets, dramatic poetry, and ballads.
56	G	3003.8.10 Analyze the development of similar or contrasting themes across two or more literary passages.

Answer Key with Performance Indicator

57	A	3003.8.14 Identify classical, historical, and literary allusions in context.
58	H	3003.8.16 Analyze how form relates to meaning (e.g., compare a poem and a newspaper article on the same theme or topic).
59	A	3003.7.5 Discern how the limitations imposed by a particular medium restrict the delivery of a particular message.
60	H	3003.8.11 Identify and analyze the elements of drama (i.e., stage directions, dialogue, soliloquy, monologue, aside).
61	A	3003.8.15 Identify and analyze basic elements of plot (i.e., exposition, rising action, climax, falling action, resolution/denouement).
62	F	3003.1.1 Demonstrate the correct use of commas and lesser-used punctuation marks (e.g., hyphens, dashes, colons) in complex and sophisticated constructions.
63	D	3003.1.2 From a group of grammatically correct sentences, choose the clearest, most coherent sentence.
64	G	3003.1.3 Identify the patterns of challenging complex sentences.
65	A	3003.1.6 Select the appropriate word in frequently confused pairs (i.e., to/too/two, their/there/they're, its/it's, your/you're, whose/who's, which/that/who, accept/except, affect/effect, between/among, capitol/capital, principal/principle, stationary/stationery, who/whom, allusion/illusion, complement/compliment, cite/site/sight, counsel/council, coarse/course, farther/further, lose/loose, fewer/less, advice/advise, precede/proceed, adapt/adopt, eminent/imminent, assure/ensure/insure, allude/elude, elicit/illicit, discreet/discrete, censor/censure/sensor, conscience/conscious).
66	G	3003.1.7 From a given list, choose the word that has entered the English language within the last fifteen years.
67	D	3003.1.12 Identify the language of origin from which a set of words is borrowed.
68	H	3003.1.13 Identify commonly used foreign words and phrases (i.e., RSVP, <i>déjà vu</i> , <i>faux pas</i> , <i>du jour</i> , <i>bon voyage</i> , <i>alma mater</i> , <i>cum laude</i> , <i>femme fatale</i> , <i>esprit de corps</i> , <i>verbatim</i> , <i>E pluribus unum</i> , <i>prima donna</i> , <i>avant-garde</i> , <i>status quo</i> , <i>joie de vivre</i> , <i>carte blanche</i> , <i>caveat emptor</i> , <i>alpha and omega</i> , <i>tabula rasa</i> , <i>hoi polloi</i> , <i>ad nauseam</i> , <i>carpe diem</i> , <i>tempus fugit</i> , <i>c'est la vie</i> , <i>bona fide</i> , <i>savoir faire</i> , <i>non sequitur</i> , <i>id est</i> , <i>enfant terrible</i> , <i>terra firma</i> , <i>vox populi</i> , <i>ad hoc</i> , <i>cause célèbre</i> , <i>magnum opus</i> , <i>persona non grata</i> , <i>quid pro quo</i> , <i>je ne sais quoi</i> , <i>modus operandi</i> , <i>nom de plume</i> , <i>haute couture</i> , <i>mea culpa</i>).
69	B	3003.2.6 Select the most appropriate strategies for participating productively in a team (e.g., contributing relevant and appropriate information that moves the team toward its goals; understanding the purpose of working as a team and working according to that purpose; assigning and developing roles and responsibilities for team members based on an understanding of their strengths and weaknesses and the dynamics of the team).

Answer Key with Performance Indicator

70	J	3003.3.14 Select the proper format to convey a set of work-related information.
71	D	3003.4.1 Select the research topic with the highest degree of focus.
72	F	3003.4.2 Differentiate between primary and secondary sources.
73	A	3003.4.3 Evaluate the reliability and credibility of sources for use in research.
74	F	3003.4.4 Evaluate the validity of Web pages as sources of information.
75	D	3003.5.2 Choose a logical word to complete an analogy.
76	H	3003.7.1 Draw an inference from a non-print medium.
77	D	3003.7.2 Select the type of conflict represented in a non-print medium.
78	H	3003.7.3 Determine the impact of production elements (e.g., font, color, layout, graphics, light, camera angle) on a message.
79	B	3003.7.4 Infer the mood represented in a non-print medium.

Answer Key with Reporting Category and Performance Indicator

Reporting Category 1: Language		
Item Number	Correct Answer	Performance Indicator
62	F	3003.1.1 Demonstrate the correct use of commas and lesser-used punctuation marks (e.g., hyphens, dashes, colons) in complex and sophisticated constructions.
63	D	3003.1.2 From a group of grammatically correct sentences, choose the clearest, most coherent sentence.
64	G	3003.1.3 Identify the patterns of challenging complex sentences.
10	J	3003.1.4 Use phrases and clauses in a variety of ways to create sophisticated complex sentences.
11	B	3003.1.5 Use previously learned techniques such as recognizing cognates, root words, affixes, foreign phrases, and textual context to identify unfamiliar words, including those specific to a particular content area.
65	A	3003.1.6 Select the appropriate word in frequently confused pairs (i.e., to/too/two, their/there/they're, its/it's, your/you're, whose/who's, which/that/who, accept/except, affect/effect, between/among, capitol/capital, principal/principle, stationary/stationery, who/whom, allusion/illusion, complement/compliment, cite/site/sight, counsel/council, coarse/course, farther/further, lose/loose, fewer/less, advice/advise, precede/proceed, adapt/adopt, eminent/imminent, assure/ensure/insure, allude/elude, elicit/illicit, discreet/discrete, censor/censure/sensor, conscience/conscious).
66	G	3003.1.7 From a given list, choose the word that has entered the English language within the last fifteen years.
12	J	3003.1.8 Choose correctly or incorrectly spelled words.
13	B	3003.1.9 Proofread for errors in capitalization and punctuation.
1	B	3003.1.10 Identify pronoun antecedents in complex sentence constructions and correct ambiguous references.
2	G	3003.1.11 Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity.
67	D	3003.1.12 Identify the language of origin from which a set of words is borrowed.
68	H	3003.1.13 Identify commonly used foreign words and phrases (i.e., RSVP, déjà vu, faux pas, du jour, bon voyage, alma mater, cum laude, femme fatale, esprit de corps, verbatim, E pluribus unum, prima donna, avant-garde, status quo, joie de vivre, carte blanche, caveat emptor, alpha and omega, tabula rasa, hoi polloi, ad nauseam, carpe diem, tempus fugit, c'est la vie, bona fide, savoir faire, non sequitur, id est, enfant terrible, terra firma, vox populi, ad hoc, cause célèbre, magnum opus, persona non grata, quid pro quo, je ne sais quoi, modus operandi, nom de plume, haute couture, mea culpa).

Answer Key with Reporting Category and Performance Indicator

Reporting Category 2: Writing and Research		
Item Number	Correct Answer	Performance Indicator
4	H	3003.3.1 Proofread a passage for correct punctuation, mechanics, and usage.
5	D	3003.3.2 Choose the most effective order of sentences in a paragraph.
6	H	3003.3.3 Select the most vivid and compelling word to strengthen a description.
7	B	3003.3.4 Select the most precise word from a given list of synonyms.
14	G	3003.3.5 Use a variety of strategies to combine a simple set of sentences into a longer, more complex sentence.
15	C	3003.3.6 Revise to correct a nonparallel construction.
16	H	3003.3.7 Select the thesis statement in a writing sample or passage.
17	C	3003.3.8 Choose the transitional device that appropriately connects sentences or paragraphs within a writing sample.
18	F	3003.3.9 Rearrange the order of supporting paragraphs within a writing sample given a specified organizational pattern (e.g., comparison-contrast, chronological).
8	G	3003.3.10 Evaluate the relevance of supporting sentences by deleting an irrelevant sentence in a passage.
9	A	3003.3.11 Determine the writer's purpose in a writing sample.
39	A	3003.3.12 Identify a statement that reveals the writer's attitude.
23	D	3003.3.13 Identify the targeted audience for a selected passage.
70	J	3003.3.14 Select the proper format to convey a set of work-related information.
71	D	3003.4.1 Select the research topic with the highest degree of focus.
72	F	3003.4.2 Differentiate between primary and secondary sources.
73	A	3003.4.3 Evaluate the reliability and credibility of sources for use in research.

Answer Key with Reporting Category and Performance Indicator

74	F	3003.4.4 Evaluate the validity of Web pages as sources of information.
27	A	3003.4.5 Determine which statement presents an opposing view from those stated on a Web page.
19	D	3003.4.6 Identify information that must be cited or attributed within a writing sample.

Answer Key with Reporting Category and Performance Indicator

Reporting Category 3: Communication and Media		
Item Number	Correct Answer	Performance Indicator
20	J	3003.2.1 Identify the thesis and main points of a complex speech.
38	J	3003.2.2 Distinguish between a summary and a paraphrase.
3	A	3003.2.3 Distinguish between a critique and a summary.
21	D	3003.2.4 Discern the structure of a complex speech (e.g., sequential, problem-solution, comparison-contrast, cause-effect).
22	H	3003.2.5 Identify the rhetorical devices used in a complex speech (i.e., rhetorical questions, parallelism and repetition, analogies, hyperbole, metaphors, simile, alliteration, antithesis).
69	B	3003.2.6 Select the most appropriate strategies for participating productively in a team (e.g., contributing relevant and appropriate information that moves the team toward its goals; understanding the purpose of working as a team and working according to that purpose; assigning and developing roles and responsibilities for team members based on an understanding of their strengths and weaknesses and the dynamics of the team).
76	H	3003.7.1 Draw an inference from a non-print medium.
77	D	3003.7.2 Select the type of conflict represented in a non-print medium.
78	H	3003.7.3 Determine the impact of production elements (e.g., font, color, layout, graphics, light, camera angle) on a message.
79	B	3003.7.4 Infer the mood represented in a non-print medium.
59	A	3003.7.5 Discern how the limitations imposed by a particular medium restrict the delivery of a particular message.
51	D	3003.7.6 Consider the treatment of a particular subject or event in two or more media (e.g., newspaper and visual art, narrative and poem, diary and magazine article).

Answer Key with Reporting Category and Performance Indicator

Reporting Category 4: Logic		
Item Number	Correct Answer	Performance Indicator
50	F	3003.5.1 Make inferences and draw conclusions based on evidence in text.
75	D	3003.5.2 Choose a logical word to complete an analogy.
40	F	3003.5.3 Evaluate text for fact and opinion.
42	J	3003.5.4 Analyze cause-effect relationships in text.
28	G	3003.5.5 Select the persuasive device used in an ad or speech (i.e., bandwagon, loaded words, testimonials, name-calling, plain folks, misuse of statistics, transfer, card stacking).
29	C	3003.5.6 Identify the logical fallacy (i.e., appeal to fear, personal attack { <i>ad hominem</i> }, false dilemma, false analogy, slippery slope, <i>non sequitur</i> , false authority, <i>post hoc</i> , straw man) within a given argument.
24	G	3003.5.7 Differentiate between the implied and stated evidence of a given argument.
25	B	3003.5.8 Determine whether a given argument employs deductive or inductive reasoning.
30	J	3003.5.9 Identify a statement that reveals the writer's biases, stereotypes, assumptions, or values within a writing sample.
31	D	3003.5.10 Identify a false premise in text.
32	F	3003.5.11 Identify the main claim, premise(s), evidence, or conclusion of a given argument.
33	C	3003.5.12 Select an additional sentence to add to an argument within a persuasive text.
34	J	3003.5.13 Select a rebuttal statement that best refutes the writer's viewpoint.
26	F	3003.5.14 Distinguish the strongest or weakest point of a given argument.

Answer Key with Reporting Category and Performance Indicator

Reporting Category 5: Informational Text		
Item Number	Correct Answer	Performance Indicator
41	C	3003.6.1 Discern the stated or implied main idea and supporting details of a complex informational or technical passage.
35	C	3003.6.2 Analyze information presented graphically in a complex informational or technical passage.
36	G	3003.6.3 Analyze the ways in which the organizational structure of a complex informational or technical text supports or confounds its meaning or purpose.
37	C	3003.6.4 Synthesize information across multiple complex informational or technical texts.

Answer Key with Reporting Category and Performance Indicator

Reporting Category 6: Literature		
Item Number	Correct Answer	Performance Indicator
52	F	3003.8.1 Identify and analyze examples of idiom, metaphor, simile, personification, hyperbole, or pun in poetry or prose.
43	C	3003.8.2 Differentiate among verbal, situational, and dramatic irony.
44	H	3003.8.3 Analyze the effect of literary point of view (first person, third person, third-person limited, third-person omniscient) on characters, theme, and conflict of a literary work.
45	B	3003.8.4 Identify and analyze how the author reveals character (i.e., what the author tells us, what the other characters say about him or her, what the character does, what the character says, what the character thinks).
53	C	3003.8.5 Identify the symbol of a literary passage and determine the theme it supports.
46	G	3003.8.6 Identify and analyze standard literary elements (i.e., archetype, allegory, parable, paradox, parody, satire, foreshadowing, flashback).
47	D	3003.8.7 Analyze the impact of setting on the mood and plot of a literary passage.
54	G	3003.8.8 Analyze sound and metric devices (i.e., rhyme {internal, slant}, rhythm, blank verse, free verse, repetition, alliteration, onomatopoeia).
55	D	3003.8.9 Demonstrate knowledge of the characteristics of lyric poetry, epics, sonnets, dramatic poetry, and ballads.
56	G	3003.8.10 Analyze the development of similar or contrasting themes across two or more literary passages.
60	H	3003.8.11 Identify and analyze the elements of drama (i.e., stage directions, dialogue, soliloquy, monologue, aside).
48	J	3003.8.12 Locate words or phrases in a passage that provide historical or cultural cues.
49	C	3003.8.13 Analyze texts to identify the author's life experiences, attitudes, viewpoints, and beliefs and how these relate to the larger historical, social, and cultural context of his or her work.
57	A	3003.8.14 Identify classical, historical, and literary allusions in context.
61	A	3003.8.15 Identify and analyze basic elements of plot (i.e., exposition, rising action, climax, falling action, resolution/denouement).
58	H	3003.8.16 Analyze how form relates to meaning (e.g., compare a poem and a newspaper article on the same theme or topic).